

featuring the programmes of Independent local radio

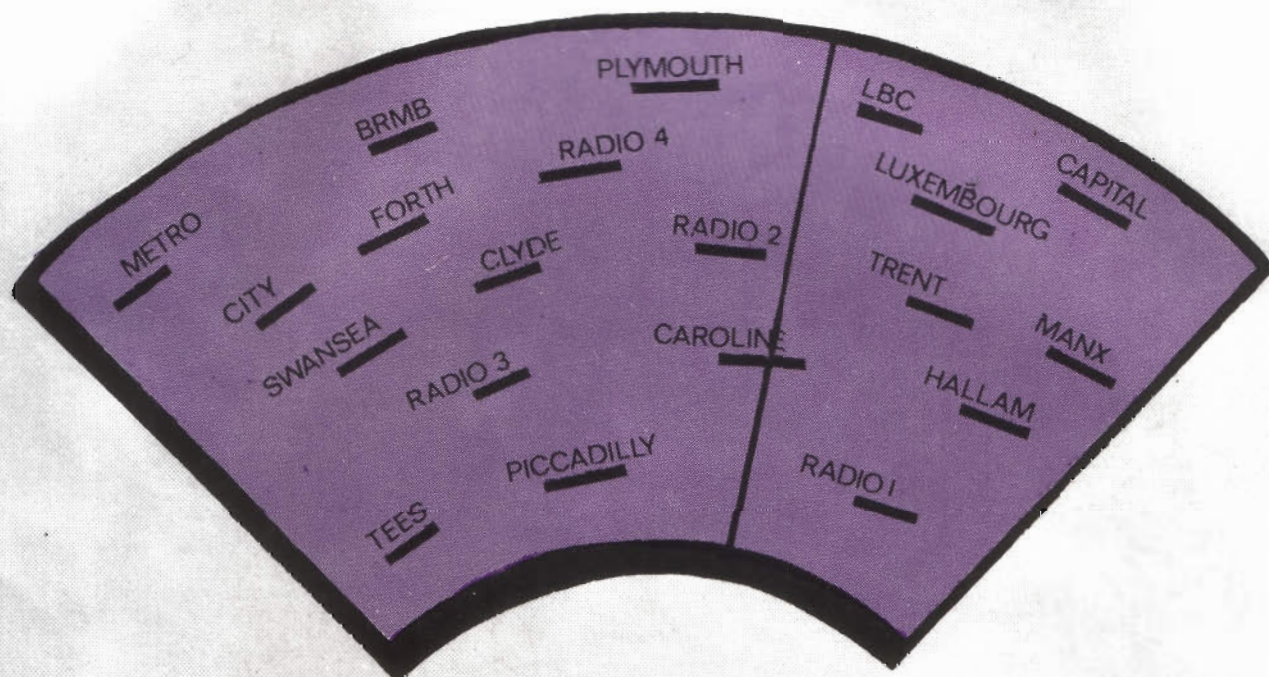
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NO.22 JULY 1975

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# radio guide

The Magazine All About Radio

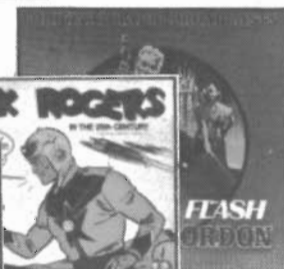
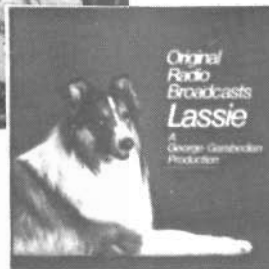
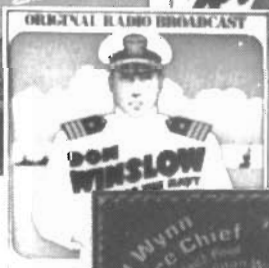
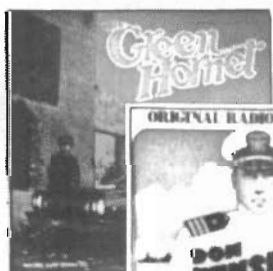
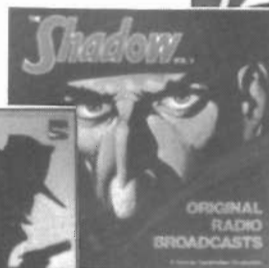


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Only another six stations to go before the U.K. will have its full complement of nineteen independent local radio stations. By the end of 1975 all the stations will be operating. Because of the continual expansion of independent local radio, more and more people are becoming aware of the new sounds on their radio. Not only the people who live in the areas served are tuning in to ILR, but also a lot of people who travel across the country listening on car radios. There are also a considerable number of long distance radio listeners tuned in, well outside the official listening zones.

RADIO GUIDE is more and more frequently being asked by readers to give information about the programmes of stations outside their own area. Because of this, we have this month not produced our usual seven regional editions. Instead we present a national edition, giving detailed listings for independent local radio stations in London, Birmingham, Swansea, Tyneside, Plymouth, Sheffield and Edinburgh.

We will soon be expanding the magazine and bringing in many new features. You can help us do this, by telling us what you find most interesting in the magazine — the news, the deejay interviews, the programme pages or the photographs? What would you like to see more of? Who do you think we should interview? And about what?

Please write to me giving your views on the magazine so we can plan a new enlarged RADIO GUIDE to suit everyone! Send your comments to: Mr. Nik Oakley, Managing Editor, Radio Guide, PO Box 400, Kings Langley, Herts. (Please enclose SAE if you would like a reply.)

the  
**radio guide**  
The Magazine All About Radio



*If you look carefully at our front cover, you will notice displayed on the radio dial no less than 20 station names. In fact there are many more than that, but there just wasn't room to mention the 20 BBC local stations. But even so, haven't things changed since the Light, Third and Home Services!*

**radio  
guide**

The Magazine all  
about Radio

MANAGING EDITOR  
Nik Oakley (Ms)

PROGRAMME EDITOR  
John Pierce

SALES MANAGER  
Mike Baron

SUBSCRIPTIONS  
MANAGER  
Peter Duncan

ADVERTISING  
REPRESENTATIVES  
James of Fleet Street  
222, The Strand  
London WC2 1BA  
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**IF YOU START** looking through the programme listings of the British Commercial Stations, it doesn't take long to realise that 'there ain't much soul on local radio'!

Although nearly all the stations give a considerable amount of airing to Soul records through their charts and playlists, they only donate a few hours a week to specialist Soul programmes.

Metro Radio in Newcastle probably features the most Soul. A local coloured deejay, known simply as 'Big Phill' presents a one-hour programme every evening. At the week-ends from 11 p.m. to 2 a.m. he is behind the microphone again for 'Big Phill's Saturday Show'.

One of the Soul jock's with the biggest following is Piccadilly's Andy Peebles in Manchester. In his programme 'Soul Train', which is broadcast on Friday and Sunday evenings, he frequently gives away albums and tickets to local soul gigs. Because of the success of the show, Atlantic Records released an album at the beginning of this year entitled 'Piccadilly Radio Soul Train'.



Andy Peebles

Andy Peebles compiled the album from some of Atlantic's golden greats. Titles amongst the twenty tracks include 'Hold On I'm Coming' — Sam and Dave, 'Mustang Sally' — Wilson Pickett, 'Respect' — Aretha Franklin, 'Satisfaction' — Otis Redding, 'Clean Up Woman' — Betty Wright, 'Sock It To 'Em J.B.' — Rex Garvin, 'When A Man Loves A Woman' — Percy Sledge, and 'I'll Take You Where The Music Is Playing' — Drifters.

Atlantic Records, although reluctant to release sales figures, are extremely pleased with the number of records actually sold, not only locally, but over the whole country. Piccadilly say that they've been told 15,000 have been sold in the North West alone!

Radio Hallam, in the Sheffield area feature a programme on Saturdays called 'Soul Shotgun' presented by John Green. The show is mostly music with 'not-a-lot-of-talk'. Nearly every new record on the Soul scene is re-

viewed each week. On Monday and Tuesday evenings, Ray Stuart hosts the 'Hallam Express' with Soul music all the way! Hallam's coverage is mainly Northern Soul.

Nicky Steele, of BRMB in Birmingham, doesn't believe in playing the so-called Northern Soul. In his three hour programme every Saturday evening, he plays Birmingham Soul!

He explained, 'I play music that is very much soul — soul in the true sense of the word. We feature all the new releases and new trends in soul music and frequently predict and influence a lot of them'.

The station's soul programme is a major part of the local soul scene. It frequently leads what is being played in the discos.

BRMB has recorded two local groups and given them substantial support. The two groups, Superbad and Muscles are both very popular locally and the station has devoted a special programme to both of them.

Birmingham's soul scene is different from the rest of the country. It was there that the whistle-blowing craze started. At local gigs, nearly all the audience participate by blowing whistles. If you go anywhere in the country to see a soul band and hear someone blowing a whistle, the odds are that he's from Birmingham!

Because Plymouth Sound is basically a middle-of-the-record station, there is not a lot of soul played on the air. Ian Calvert presents a four hour show nightly, but there is more progressive rock than there is soul in the programme. However, once a week he plays an hour of just soul.

North of the Border, there is not such an interest in soul music. Radio Forth does not present any soul shows, and Radio Clyde only manages two hours a week. On



Ray Stuart

Thursday night — Friday morning from midnight until two, Bill Smith hosts 'Sizzling Soul'. He tries to play everything from heavy soul through to reggae. He adds to that, news from both sides of the Atlantic and a Scottish Soul gigs guide. The present series of programmes on Radio Clyde only started in May, but already guests have included people like Johnny Nash.

At Edinburgh's Radio Forth, Ian Anderson, head of Music, explained why there are no soul shows on the station.

'Our policy is to play soul proportional to its popularity in the area. Because the range of interests in this area are very diverse, soul is not so popular'. A substantial number of soul records are featured in Radio Forth's Top 40 every week. The station's signal goes into places like Fyfe, where 'Hollywood Soul' like Barry White, sells very well.

'But in the centre of Edinburgh', added Ian Anderson, 'You wouldn't be able to give it away! They'd give it back



BRMB's Muscles at Rebeccas in Birmingham with Nicky Steele (centre)





to you! I reckon there are nearly a million mobile discotheques in Scotland, but none of them play just soul!

Clyde's Bill Smith says there is no such thing as Scottish Soul Music. 'I've tried to entice it', he explained, 'by asking listeners to send me information about any Scots Soul Bands they know. But I haven't had one letter!'

Britain's other 'nationalist' station, Swansea Sound, in South Wales, is definitely in tune with the local soul scene. It's not clear whether Chris Harper's two hours of soul in the second part of *Sunday Getaway* influences what is played in the local discotheques or whether it is the other way around. The music is solid soul and every week Chris takes a look at the local discotheque scene. Because of the popularity of the programme there is a possibility that it may be moved to a three-hour session on Saturday evenings.

Two new stations come on the air this month, but both with very different ideas for Soul music programming.



Chris Harper

Radio Tees will feature *The Soul Show* one evening a week. It will run for one and a half hours and be hosted by a local 'Soul freak' — a deejay with a specialist knowledge of the subject.

Bob Hopton, the programme organiser for Radio Tees, explained what the local soul following was like: 'It is slightly different to the so-called Northern Soul. That seems to originate from places like Wigan and Manchester, so really it's Southern Soul to us! In Teesside, the interest is less specialist — a lot more broader'. Discos in the area play a lot of soul, both commercial and the real thing. Radio Tees intends to reflect some of it in its playlists.

At Radio Trent in Nottingham, Bob Snyder is the Programme Director. He has very different ideas on radio programmes.

Trent will not feature any special



Eruption

programmes as such. 'There will be a shift of emphasis towards soul in the early evening during the Guy Morris Show', he said, 'and I think it would be correct to say that the music playlist will be soul orientated. I believe it is better to expose something like soul to a wider audience through a wider formula of sounds!'

Although each station has different views on what type of soul music it should be playing and how much, the record companies are certain of one thing. Even though there are only a few specialised soul programmes they definitely affect record sales.

Several companies that put out soul material, including CBS and Bradleys, make sure their artists visit each station whenever they have a new release. RCA recently co-sponsored with a weekly pop paper *The RCA Soul Search*. It was the first time all of the stations have worked together on any form of promotion. The idea was to discover a new soul band.

Each station promoted the competition and held local heats. Altogether, over a hundred soul bands from all over the country entered. The winners of the heats were judged first at a semi-final in Manchester and then at the final at the Hammersmith Palais in London.

The final four bands were Cado Bell (the Radio Clyde winning entry) Decision (Piccadilly Radio) Superbad (BRMB Radio) and Eruption (Capital Radio). The standard of the competition was very high and a difficult decision had to be made by the judges — representatives of the nine stations involved, the Managing Director of RCA, and Tom Draper, the Vice-President of RCA in America.

The group Eruption, came first and have won themselves a recording contract with RCA. Their first single is released this month.

RCA and the stations were both extremely pleased with the success and the standard of the entries, and the support from the listeners. All the heats were extremely well attended.

Although the commercial stations might not feature many specialist soul shows, they seem to give the more commercial soul sounds support through the playlists.

It is becoming increasingly obvious that the stations are very capable of breaking records, that are not being played by the BBC.

The recent Labelle single was a good example. Soul is just another element of the music spectrum that has obtained more airplay than it would have done a few years ago!



Ian Calvert

**Special Report by Mike Baron**





# Soul Music in Britain 1975

by Dave Godin

IT SEEMS to me no small coincidence that during the many years I have been associated with Soul music and records, the two major booms in public acceptance and enjoyment of this music have both coincided with the appearance of independent radio. The first was the so-called pirates, and the second and present was with local radio. Whilst the BBC had a total control over the airwaves, they steered a safe, middle-of-the-road policy. Even when they were being "hip", hip people found it profoundly embarrassing.

By one of those ironies that highlight the contradictions in all authoritarian and non-competitive thinking, as soon as the competition does appear and starts playing a varied format of music, then the BBC too is forced to open up its stays a little too and isn't slow to take any of the credit for any new boom when others have done the groundwork.

I have always supported, defended and welcomed free radio (provided it is free and open), and like most Soul people, I was saddened when the pirate stations were finally closed. Although at the time Soul music in general was given a terrific boost in needle-time and subject to intelligent and often kindly criticism, in the event, TAMLA-MOTOWN was the main beneficiary since it was the brand of Soul most likely to become popular then, and the rest of Soul's vast panorama slipped back to how things were before.

Now, in the last year or so, the spread of and increase in popularity of local independent radio stations has meant that once again Soul music has been given a fair share of air time, and the result is a breakthrough on a scale that has never been seen before. I could safely say, that the musical breakthrough of 1974 has been the event I've personally been working and striving for over 22 years! And I have no doubt whatsoever in my mind that this long uphill struggle was due entirely to the pro-British (as opposed to consciously anti-Soul) bias that operated at the BBC for so many years.

It may seem incredible to you today when I explain that there was a time in Britain when you couldn't give away TAMLA-MOTOWN records; I know because I was working for them then, but unless people can actually hear records, how can they be expected to buy them? That there is a definite co-relation between air-play and sales is vividly proved by the fact that recently Andy Peebles was the only jock really giving strong air-play to a new Soul record, and one third of all sales nationwide on that side were within this listening area! Of course, Andy is a popular jock, but that apart,

there's a profound lesson to be seen in this fact.

Many Soul records which went on to become nationwide hits can often be traced back to the individual taste and enthusiasm of just one DJ who refuses to give up on a side, and sees his faith rewarded by a gradual breaking out of popularity and public acceptance for it, often to find lesser luminaries subsequently including it in their playlists, and sometimes even, taking the credit for it when it hits big. This seems so unfair to my mind, and as a Soul journalist with what is perhaps the largest dedicated Soul readership in the country, I am particularly keen to see that the full credit goes always to the right DJ.

It is not without significance either that when the BBC decided to make economy cuts, their one weekly Soul show which was originally created by Mike Raven was the first one to go, whereas as they axed theirs, so local stations gradually introduced their own, so that almost all independent stations now have at least one section of their programme given over totally to sweet Soul music.

More importantly perhaps, Soul is beginning to truly "cross-over" to general pop, and in so doing, loses its "specialist" and "minority-interest" tag which is all to the good. All records ever recorded are made in the hopes of becoming hit hits, but whilst a few worthy casualties are perhaps inevitable, we no longer have the situation where really first rate records sell only by the handful simply because they are denied air-time on radio.

In the USA, record shops never play records to their customers as they do here; the task of auditioning the actual musical content of discs being rightly regarded as the duty of radio stations and disk jockies. In the last few years however, the mass public attitude towards Soul has changed so profoundly that I am personally convinced the music scene will never ever return to how it used to be. Local radio has proved that Soul music is here to stay, and although some ballroom DJ's like to think that they've turned records into hits, commonsense proves that it is those radio DJ's who count their audiences by the hundreds of thousands rather than by the hundreds who are responsible for Soul selling well and strongly.

Because of this, local radio has been responsible for Soul finding a new dignity and respect that it seldom found outside of minority circles before now, and BBC DJ's can no longer score wise-cracks off its back as they did once upon a time. I was angered and amazed when the BBC did its *Story Of Pop* series to find they included in that records which at most

only received one spin on the BBC when they were first issued here! The crimes of history are usually glossed over years later (smile!). And if they had one spin, they were probably ridiculed or castigated afterwards!

As an enthusiastic child Soul freak (I started in 1952 remember) I used to mount one man postcard writing campaigns to the BBC request shows trying to get some air-play for good Soul records, and quite seriously, that one request spin could sometimes be its sole radio exposure! Small wonder Soul never managed to release itself from its "minority appeal" image. It is amazing, however, how Soul music stands the test of time, and I'm sure all you jocks who programme oldies realise this as much as I do. A gutsy R&B release from 1960 still sounds more virile than the lack-lustre mush of a 1960 pop recording. This, of course, has been one of the things that has saved Soul too because by reviving (and often making hits of) oldies, we have gradually been able to help the public catch up with the Mother of all popular music.

I do not exaggerate in making that claim since the basic pattern of rural Blues is still (in a very evolved form) the core and heart of all pop music. And something that is the core and heart of a thing can surely be justly termed its Soul. Collectively, the many DJ's who have helped bring about the silent revolution in Britain's charts by giving fair air-time to Soul records, have also managed to ease British youth in 1975 too, and have thus given the charts a musical-hormone shot that has made the scene as vibrant and exciting as Soul music itself. But more important than anything, Soul music can now hold its head up high, no longer the poor sister of the record industry, and in finding dignity this way, it has also found freedom and popularity.

I, for one, am deeply grateful to all the DJ's on independent radio who have helped bring this about, and I know that if they could collectively say so, black America would also join me in giving you all a deep vote of thanks. Over the years, I've utilised the phrase "Keep the faith" which was so binding on us when we were a tiny minority in the musical spectrum, and if I repeat it now, it is in the hope that having helped Soul music break through the barrier of poor taste, prejudice and inertia, you'll continue to see that all good records (regardless of classification) continue to get fair needle-time and equal opportunities. Sounds familiar eh?

Dave Godin writes for Blues in Soul twice a month (30p).







# So, Whatever Happened To

## Episode 18 ?

IF YOU HAD been listening carefully to the BBC's world famous *Story of Pop* series when it was repeated earlier this year, you may have noticed something missing. The second airing of the 26-part series was in fact only 25 instalments long! A whole hour of the series was missing.

The BBC say they had to drop an episode to shorten the series as new programmes were due to start soon. We were suspicious, especially when we realised that the missing part was No. 18 — the episode about pirate radio!

*The Story of Pop* was made by the BBC two years ago and was first aired during the winter of 1973/74.

The series was produced by Tim Blackmore, narrated by Alan Freeman and edited by Keith Skues. Keith made most of the series and interviewed

most of the artists which appeared in it.

*The Story of Pop* traces the development of pop music from its earliest roots right up to the present day. The series has become the best-selling radio production in the world and has been broadcast in nearly every English-speaking country in the world.

Last year it was broadcast on short wave on the BBC's World Service. It has been heard by millions of people all over the world.

Because of its tremendous success the first time around in the U.K., the BBC decided to repeat the series. But this time with only twenty-five instalments.

Tim Blackmore, the producer of the programme, explained. "At the end of the present *Story of Pop* series a new

programme will begin entitled *Insight*. It will run for more than half a year, each week looking at a different aspect of music."

Apparently, Radio One was scheduled to be featured on the front page of Radio Times in week No. 27 (week ending 5th July, 1975) — the week episode 26 would have been broadcast.

"Radio One doesn't get front covers of the Radio Times very often," continued Blackmore, "so we wanted to take the opportunity of launching the new programme that week. It was decided to shorten *Story of Pop* by one episode so that the new *Insight* series would begin the week that Radio One was featured on the Radio Times cover."

Tim Blackmore says that the choice of which episode to drop was left completely up to him. "I decided that there was only one programme that could be dropped and that was part 18."

Keith Skues who wrote the episode and who is now the programme director of Radio Hallam, Sheffield's Independent Local Radio Station, says that the pirate's episode produced more mail from listeners than from the entire series put together."

Part 18 is basically about the pirate stations and in particular Radio Caroline. Featured in the programmes were interviews with Ronan O'Rahilly, boss of Radio Caroline, Phillip Birch, boss of Radio London and disc jockeys from the pirates — many of them that now work for the BBC or commercial Radio.

Keith Skues feels that it was a very fair account of the pirate station era. "It was neither pro-pirate or anti-BBC," explained Keith.

Also featured in the programme were pop artists like Jonathan King and Herman's Hermits who explained that they would not have had any hit records if it hadn't been for stations like Radio Caroline and Radio London.

Tim Blackmore explained that he decided to drop Programme 18 because 'the pirates played no significant part in the story of pop, and so the episode could be easily omitted.'

Keith Skues disagrees. "The pirates changed the whole of the pop scene. They introduced new artists, new music publishers, new record companies and even new deejays."

Keith's views are held by a very large number of people in the music

*Radio Caroline during its heyday of the 60's.*





business who all agree that pirate radio completely changed and revolutionised the British music scene.

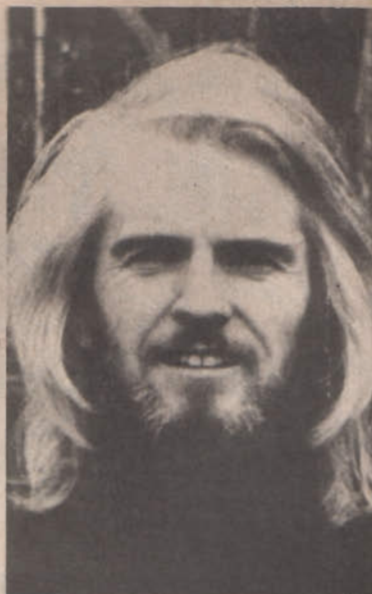
'If it hadn't been for the pirates,' continued Keith, 'we wouldn't have Radio One today!'

Tim Blackmore agrees that pirate radio may have had some effect on the pop scene and says that is why it was included in the first place! 'But that particular episode was more concerned with changes in radio, unlike the rest of the series which is concerned with changes in music,' added Blackmore.

One reason why that particular episode was dropped may have been because of Radio Caroline. The first time the episode was broadcast, Radio Caroline was transmitting with low power to Europe from a position off the Dutch coast. Since then the pirate ship has moved back to its old position off the coast of Essex and is now pumping 50,000 watts into England, every night.

It has always been BBC policy to ignore pirate radio, in the hope that it may go away. It would follow, that with a powerful pirate ship less than a hundred miles from London, the BBC would not want to give any 'publicity' to pirate radio.

'There is no reason why the BBC should worry about pirate radio,'



RONAN O'RAHILLY

commented Tim Blackmore. 'There were no political pressures on me to drop that episode.'

Ronan O'Rahilly, the man who started Radio Caroline eleven years ago, was amazed the BBC dropped the episode. 'There is no doubt in my mind that Radio Caroline completely revolutionised pop music in the British Isles,' he said. 'I would have thought it was the most important episode in the

whole series.' Ronan O'Rahilly was featured in the missing episode. 'I am amazed that the Beeb can ban something it produced itself!'

One of the deejays featured in the programme was Kenny Everett. Part of the closedown broadcast of Radio London was included in *Story of Pop* featuring Kenny. He said that it would not be long before all the 'Big L' deejays would be working on legal land based commercial radio. He then read a list of the names of the 'Big L' deejays.

Nearly all those disc jockeys are now working in independent local radio — stations which were not on the air the first time *Story of Pop* was broadcast.

It is now unlikely that Episode 18 will ever be broadcast on 247 metres. Radio One has no plans of repeating *Story of Pop*. But there may be another programme on pirates.

The new series *Insight* which starts this month, is also being produced by Tim Blackmore. '*Insight* will look at different aspects of music,' explained Blackmore. 'Each one will be a self-contained one-off documentary.'

'There was a considerable amount of material in the pirates episode that could be used again. There maybe (and a big maybe at that) a programme in the *Insight* series about pirate radio!'

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# NOTTINGHAM'S 'MERRIE MEN'

This month, as THE RADIO GUIDE went to press, two new independent local radio stations came on the air within a few days of each other. On June 24th, RADIO TEES (257m, 95 VHF) started broadcasting to the county of Cleveland and on July 3rd, RADIO TRENT 301m, 96.2 VHF) to Nottingham. Mike Baron visited both stations before their on-air date. This month he takes a close look at Radio Trent and next month at Radio Tees.



Back: (left to right) Peter Quinn, John Peters, Guy Morris, Chris Baird, Kid Jensen, Graham Knight. Front: Jeff Cooper, Bob Snyder (PD).

To most people, Nottingham is the home of Sherwood Forest and Robin Hood. In the good old days Robin Hood and his merrie men robbed from the rich and gave to the poor. Now in the twentieth century there is a new band of merrie men who plan to become as much a part of Nottingham, as the heritage of Robin Hood. They are the men from Radio Trent, the new independent local radio service.

Their plans are not quite the same as that of Robin's "rob from the rich, give to the poor" calling. They intend to take money from the advertisers and give entertainment to the people, but at the same time give both a good deal!

The modern day Robin Hood is Programme Director Bob Snyder, and his merrie men are his deejays — Kid Jensen, John Peters, Peter Quinn, Guy Morris, Graham Knight, Chris Baird and Jeff Cooper.

Programming and the deejays of Radio Trent is the responsibility of Bob Snyder. The station was awarded its contract by the IBA, in the summer of 1974. In its application for the franchise, the station's management had given a broad outline of the type and format of programmes Radio Trent would broadcast. The first job Bob had when he was appointed was to interpret the original application into practical plans.

One of the features of Radio Trent that makes it different from most stations is that it broadcasts "programming" and not "programmes". The deejays will not say a lot.

Across the day there is a shift on emphasis in the music format. Bob Snyder explains: "From 6 a.m. —

5.30 p.m. we broadcast a flow of broadly based contemporary popular music. The music policy is very broad, but we tend not to play re-releases, and we tend not to play novelty records. Basically its from mainstream pop over and towards contemporary sounds. We play forty oldies a day, mainly during the peak housewife listening times."

If it was possible to sketch out a "target listener" for Radio Trent, it would be a 28-year-old housewife in West Bridgeford who is doing the hoovering. The reason why Trent will be playing so many oldies is because Bob believes that such a housewife was brought up on pop and that the "oldies" will remind her of when she was courting!

From six to midnight, the station moves a lot closer to contemporary music and progressive rock and aiming the programmes at the student audience. Within the catchment area of Radio Trent are three Universities — Nottingham, Leicester and Loughborough, resulting in a high student population. The music format is mainly based on album tracks but also features a lot of experimental material.

Bob Snyder has plans of doing the occasional special at week-ends — like 48 hours of just the Beatles. Generally the week-end format is much the same as during the week, but with more emphasis on sport, and slightly more relaxed.

Like every other station, Radio Trent is required by the Independent Broadcasting Authority to provide a local radio service. Radio Trent achieves this in a number of ways.

*Continued on page 33*



# INDEPENDENT LOCAL RADIO GUIDE

## CARPENTER COUNTRY — RADIO HALLAM



Since Radio Hallam went on air in October, they have had several 'one-off' country music programmes which have

been so well received that now they are introducing a regular one hour programme every Sunday afternoon, till 3 p.m.

The programme will be hosted by Radio Hallam's Frank Carpenter, who knows and loves country music and who already has interviews with Bill Anderson, Charley Pride and Billy Swan in the can. Frank, who started broadcasting in Canada, has been with Radio Hallam since its inception and while hosting several shows is best known for his Sunday *Night Patrol* between 10.00 p.m. and midnight. Frank says that the new programme will feature mostly contemporary 'crossover' popular country music.

## Gentlefolk — BBC Radio Birmingham

A NEW folk programme called *Gentlefolk* started on BBC Radio Birmingham last month. Norman Wheatley presents the programme every Monday from 6 o'clock to 6.45 p.m.

There are over 60 folk clubs in the Radio Birmingham area: some of them

are long established, others get into difficulties through lack of support, simply because people don't know they exist. One of the main functions of *Gentlefolk* will be to keep people informed of what's going on in the West Midlands folk scene.

Local performers will be appearing on the show each week as well as well-known names on the national scene. Norman Wheatley will be playing new releases and telling you what's on where in your area. There will be special programmes devoted to one group or performer.

Norman, who was born in Coventry, has been with Radio Birmingham for 3½ years. He is not only an enthusiastic supporter of folk music, but he's also a regular performer at local clubs, playing the guitar and singing much of his own material.

This programme is in response to repeated requests from listeners who are invited to come into the studio and talk about the kind of folk music they like. If anyone has any comments or suggestions about the programme they should get in touch with Norman Wheatley at BBC Radio Birmingham.

## MORNING SOU' WEST — BBC LOCAL RADIO FROM PLYMOUTH

ON 2nd April 1973, BBC local radio came to Devon, Cornwall and the Channel Islands for the first time. It started broadcasting then on the Radio Four VHF frequency in the South West.

*Morning Sou' West*, a weekday morning radio magazine programme broadcasts between the hours of 6.50 a.m. and 8.45 a.m., covering local news, sport, weather and traffic information as well as record requests, farming, 'What's On' information throughout the area.

It was not until 1st October 1973, however, that two medium wave transmitters were opened, one in Barnstaple, North Devon, on 439 metres and one in Torquay on 351 metres. A third transmitter for Plymouth was opened on 12th November 1973 on 206 metres and one final transmitter was opened in 1974 on 397 metres to serve the Mid-west Cornwall area. It is hoped that by mid-1975 the BBC is to open one final

medium-wave transmitter for the Exeter area.

When the programme first started in 1973, it was introduced by Colm Connolly who was born in Ballsbridge in Dublin and had the appearance of a man trying to live it down. Until *Morning Sou' West* came along, he didn't know that the time of 6.00 a.m. ever existed! Before working in Plymouth for three years, he was the BBC's own reporter in Somerset. It was late in 1974 that Colm ended his stint with the BBC as the full-time presenter of the programme. Now, when one turns on the radio in the morning, we hear Michael Birley as the presenter of the show. Michael, a Lancastrian, started his broadcasting career whilst serving in the R.A.F. in Hong Kong back in 1955. After that he spent two years starting up an English broadcasting service for the Saudi Arabians in Jeddah from 1964 to 1966. He then worked for some four years with the British Forces Broadcasting Services in both Germany and Cyprus from 1969 to 1973 and spent the rest of his time working for the BBC in London, both in radio and television.

He admits that he prefers to broadcast in the early mornings and not late in the evening. As to Michael's

music taste, he will tell you that he enjoys most classical music; Beethoven and Schubert being his own particular favourites. Helping the show to run smoothly with Michael, are the voices of Chris Blount, Ross Salmon, Derek Bidgway, Colin Caley and Guy Slater. Colin, Guy and Chris Blount also produce the programme.

The technical equipment at the Plymouth studio is a very mixed bag as they have Sony and Philips cassette machines, Telefunken-tape machines and Thorens decks. Unfortunately, shortage of money from the BBC prevents any improvement on the standard of their equipment at present.

Perhaps one day things will improve!

One final comment from the presenter — Mr. Birley — it is interesting to note that just after the war, Michael spent four years in the Royal Navy, in Plymouth and, although a Lancastrian, he has always wanted to come and live in his favourite county — Devon.

So, what could be more fitting for him than to end up living in the Plymouth area as the presenter of our West Country's own wake up breakfast show.

Michael Worthington





## RADIO 261 MW, 94.8 VHF

### Monday — Friday

- 5.00 BRMB's morning show** with George Ferguson — includes frequent time checks, weather forecasts, Police/AA traffic and road reports. Events in and around Birmingham, together with information on routes, diversions and public transport arrangements. Topical comments from our news staff and racing tips.
- 9.05 Ed Doolan Show.** BRMB's answer to the charge that their programmes are entertaining. Apart from Ed's great Music, Super Oldies, Top Star Interviews, Phantastic Phone-ins, Lively Local Involvement, Incredible Competitions and Radio 4 pauses, it's mainly an incitement to enjoy yourself and that would never do. It ends at 12.50 p.m. when normal programming is resumed.
- 12.50 BRMB Sport** A preview of the afternoon's sporting events and the day's racing calendar introduced by BRMB's Sports Editor, Tony Butler.
- 1.00 First Edition.** This programme includes a mixture of news, listeners' views by telephone and interviews. It digs deep into local news stories and listeners can 'phone in and add their comments discussed in the programme and to talk with studio guests.
- 2.00 Adrian Juste.** Pop music at its best, intermingled with interviews and chat. Not to mention Adrian's competition time.
- 3.00 Alan Leighton.** On the open-line Alan Leighton answers listeners' queries on consumer problems. Alan can put listeners in touch with agencies and other organisations who may be able to offer help and guidance. He also takes up particular consumer complaints and endeavours to obtain the views of manufacturers and retailers.
- 4.30 Tradio.** This is a free service conducted by telephone to listeners who wish to swap, exchange or give away items — a limit of £50 is placed on all items.
- 5.00 Adrian Juste** continues with Drive-time music, weather, travel and news reports.
- 6.30 News Roundup and BRMB Sport.** A roundup of national, international and local news plus the latest sports news and sporting comment from BRMB's Sports Editor.
- 7.00 Robin Valk.** Rock music at its best with items of local and community interest together with reviews of groups and interviews with artists. Also included — flat sharing service, 'What's On' plus a record swap.
- 10.00 Evening Report.** A roundup of news, highlights of the day and late night sports results.
- 10.15 Brian Savin** presenting a programme of easy listening music with popular classics.

### Saturday

- 6.00 George Ferguson.** News, travel and weather plus leisure and sporting activities. And of course, information on traffic situations in the shopping areas.
- 9.00 John Russell** with sporting, leisure and special events in and around the Midlands area. Many of the events are of interest to younger listeners and record requests and wedding dedications are included. The programme also has interviews and tips of

interest to DIY enthusiasts plus information on local markets.

- 1.10 Tony Butler & BRMB Sport.** Music and sport. On the spot reports from major professional and amateur events in the area, together with national and international sports news. Racing results, classified football results and cricket scores included during respective seasons. Travel information to homeward bound spectators, plus your chance to 'phone in and talk to some of the local sporting personalities.
- 7.00 Nicky Steele.** Black music featuring well-known artists in Britain and those who regularly visit the Midlands for personal appearances. News of soul concerts in the area.
- 10.00 News & Sports Magazine.** A roundup of the day's news and sport prepared by the BRMB newsroom team and sports editor.
- 22.30 David Jamieson** — Late night music.

### Sunday

- 7.00 Ed Doolan's Sunday Funday Show.** Lot's of Bishops get up at 7 a.m. on a Sunday, so Ed presents a very clean, tasteful and elegant combination of Good Pop, Great Oldies, Bishop-proof competitions, the odd fantasy, and lots of local information. No Radio 4 pauses because Ed is usually very tired and forgets how slow his contract stipulates he must be.
- 10.00 Norma Scott.** Family request programme for all ages. Two-way link with Birmingham Hospital Broadcasting Network linking listeners with their families and friends in hospital from 10.30—11.30. A bouquet is sent to the nurse or hospital staff member of the week chosen by the patients.
- 1.00 Sunday Edition.** News and listeners' views and a look at the events of the past week. Phone in your comments on BRMB's open-line 021-359 4011.
- 2.30 David Jamieson BRMB Top 40 Show.** BRMB's charts, reviews of new singles and album releases, popular music on the continent and the USA. News and interviews with recording artists from the Midlands or visiting the area for live appearances. David also has a phone-in competition when you could win yourself a prize.
- 7.00 On Call/In Conversation.** Interviews and discussions with prominent members of our community. Often investigates in depth social problems and takes form of recorded interviews and studio debate.
- 8.00 Brendan Power With Country and Folk.** Folk and country music which is popular in the Midlands plus news of clubs and artists in the area.  
Including at:
- 9.00 Evening Report.** A roundup of news compiled by the BRMB Newswroom.
- 9.15 Brendan Power** — Continues.
- 10.00 Alan Nin & Open Line.** Open Line hosted by The Reverend Alan Nin, BRMB's Religious Adviser. Listeners can 'phone in with personal and spiritual problems. Callers can be referred, if necessary, to churches and agencies who can provide a follow-up service. The Open Line Club, a voluntary organisation formed by listeners, also provides a back-up service to the programme.

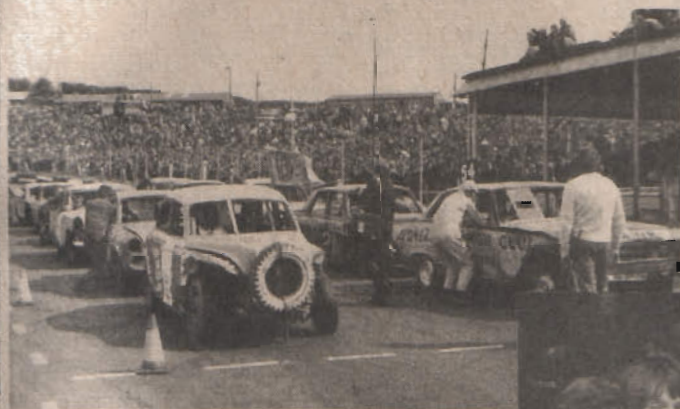
As we go to Press BRMB are about to change their programmes.

For up to date information please refer to your local newspaper.





## RADIO BRMB RADIO DAY



**Left** — The ten entrants for the BRMB Figure of Eight race all set to go.

**Below** — The BRMB Radio personalities (left to right) Brendan Power, Phil Dawson (studio manager), Mike Henfield (chief reporter), 'Champion' Nicky Steele, John Russell, George Ferguson and Adrian Juste.



Hednesford Raceway was recently invaded by BRMB and all its listeners. Actually it wasn't as bad as it sounds. The station took its Radio Day to the race way and had their own figure of eight race. Who won? Nicky Steele, but we understand there was a little dispute!

But apart from Nicky's success, the entrance figures for the raceway were the best for eight years — in fact the highest since the new management!

## What's On

- |         |   |
|---------|---|
| July 6  | Wythall Summer Fair at Hockley Heath with Tractors and Steam Engines, Vintage Motor Bikes, Country Crafts, Blacksmith's and Gate Makers. Ed Doolan will be there. |
| July 12 | Darlaston Town Carnival with Tug of War, BRMB float in the procession. Brays Road School Fete opened by Brian Savin.  |
| July 13 | West Midlands Safari Park. All the BRMB deejays will be in a donkey race.   |
| July 27 | Severn Valley Railway Day. Spot prizes of bottles of champagne. Spot the BRMB deejay competition and the deejay race.   |



# Radio Forth

# 194

## 194 MW, 96.8 VHF



Dave Anthony

### Monday — Friday

- 06.00 **Daybreak Show** — Steve Hamilton — music, community affairs, news and weather information and your chance to be *Housewife of the Day!*
- 09.00 **The Cuddly King Show** — Dougie King with music, and at 10.30 Swoop Shop on 031-557 0194.
- 12.05 **One To Another** — Nancy Mitchell's Magazine Programme.
- 01.00 **Forth Report** — News Roundup
- 01.15 **Christopher John's Gastronomic Affair**
- 02.00 **Dave Anthony** — music and albums with the occasional guest
- 04.30 **Heading Home** — Mike Gower. Drive Time music with up to the minute traffic reports
- 05.00 **Forth Report** — News Roundup
- 05.15 **Heading Home**
- 06.30 **News Headlines** and Traffic Report followed by Monday — **The Sound of Brass** with Bill Torrance; Tuesday — **A Walk Through Forth Country**; Wednesday — **Shapes and Sounds** — Christopher Worral discusses musical instruments; Thursday — **Forth Forum** — Tom Steele with news in depth; Friday — **Know Your Notes** with Steve Hamilton.

- 07.00 **Monday** — Murdoch MacDonald's money programme *E's, Pence and Sense*, then Gerry Ford's **Forth Country Special**; Tuesday — **The Big Bands** with Mike Gower; Wednesday — **Robin's Folk** with Robin Wyllie; Thursday — **Bill Torrance** discusses a musician in **Music Makers**; Fridays — **Don't You Just Know It** — a look at pop music
- 08.00 **Monday** — **Forth County Special (Cont)** followed by a repeat of last Friday's **Know Your Notes** at 8.30; Tuesday — **Jo Whelan** on Citizen's Rights in *The Whys and Wherefores*, until 8.45 then Hamish Wilson's **Bookshop**; Wednesday — **The Fourth Line** on 031-557 0194; Thursday — **Sounds Orchestral** — a look at the light classics with Margarethe Cunningham; Friday — **Tom Steele with Forth Debate** on current affairs
- 09.00 **Edinburgh Rock** — Jay Crawford's Rock Show
- 11.00 **Radio Forth's** deejays Ian Anderson, Barbara Brown, Christopher John and Dougie King take it in turn to invite you to **Come On In**. Including at 11.45 Radio Forth's own horror drama, *Mary Shelley's Original Frankenstein* and at midnight review of tomorrow's papers
- 01.00 **Close Down**

### Saturday

- 07.00 **The Daybreak Show** — Mike Gower gets the weekend off to a bright start with some of the best records around
- 09.00 **Roundabout** — Lydia Howard — children's magazine
- 10.00 **On The Bell** — Tom Bell mixes music and sport
- 01.00 **The George Farm Phone-in** — sport and music
- 02.00 **Christopher John's Extravagant Bumper Bundle**, with Jo Whelan and music
- 05.00 **News and sports results**, followed by Steve Hamilton spinning his personal choice
- 06.00 **Sport on Forth** — George Farm
- 06.30 **The J.C. Show** — Jay Crawford plays more music
- 10.00 **Jazz And That**
- 11.00 **Two's Company** — Christopher John and Bill Torrance in relaxed mood
- 01.00 **Close Down**

### Sunday

- 07.00 **Sounds Orchestral** — Margarethe Cunningham featuring the light classics
- 08.00 **A View from Earth** — Pauline Muirhead
- 08.30 **Singalong Sunday** — Dougie King with a review of Sunday's papers at 8.45
- 10.00 **Dave's Champagne Affair** — Dave Anthony with relaxing music to go with the Sunday joint!
- 01.00 **Spinback** — Tony Weston's oldie show
- 02.00 **Sunday Siesta** — Barbara Brown
- 03.00 **Radio Forth Top Forty** — Ian Anderson plays the entire countdown of Edinburgh's own chart
- 05.00 **Forth Flier Singles** — a pick of the chart toppers and latest releases on record.
- 06.00 **Double Scotch** — Gerry Mackenzie's Scottish Sounds
- 08.00 **Sunday Sounds** — Pauline Muirhead and Rory Macleod
- 09.00 **Classic Choice** — Barbara Brown and guest
- 10.00 **Forth's Sunday Special**
- 11.00 **Forth Friends** — Barbara Brown with a review of Monday's papers at midnight
- 01.00 **Close Down**

Outside broadcasts planned by Radio Forth in July include . . .

. . . Christopher John's Extravagant Bumper Bundle live from Linlithgow Sports Day on Saturday, July 12th. All the usual goodies plus a bit of sunshine (hopefully).

. . . Tom Bell's 'On The Bell' comes live from John Menzies' new store in Dundee on Saturday, July 19th, from 10 a.m. till 1 p.m.

. . . The Radio Forth Road Show with Jay Crawford, continues its Wednesday night perambulations with July venues of Larbert on the 2nd, Falkirk on the 9th, Bonnybridge (16th), Bo'ness (23rd) and Grangemouth on the 30th. The show is at 9 p.m. each time.



# RADIO HALLAM



## 194 MW, 95.2 & 95.9 VHF

### MONDAY—FRIDAY

- 5.55 **Good Morning.** News and weather.
- 6.00 **Johnny Moran's Breakfast Show.** Music and news, information and comment including traffic reports from both AA and Police Headquarters. Religious reflections. Review of today's papers — national and local.
- 9.00 **Make Way for Moffat.** An informal programme of music and chat presented by Roger Moffat, ably assisted by Brenda Ellison.
- 12.00 **The Keith Skues Show.** The more commercial sounding pop records from the Hallam Hot Hundred presented by Keith Skues.
- 2.00 **Tiz Liz** — Liz Davies mainly for women.
- 4.00 **Roundabout** — Colin Slade. A magazine programme in a lighter vein. Music interviews with visiting names to Sheffield and district from pop stars to politicians; police matters; traffic and road news; hospital call; children's spot; pensioners' spot; what's on Radio Hallam tonight; films on in the various towns; theatre; sporting news; concerts; 'shorts from the courts'.
- 5.30 **NewsScene.** National and local news with interviews recorded during the day, and any up-the-line material from London. Presented by Ian Rufus.
- 5.45 **Roundabout** continued.
- 6.30 **Requests** with Brenda Ellison — the one and only request show of the day.
- 7.30 **Monday, Talking Point** — feature programme; **Tuesday**, featuring Jean Doyle; **Wednesday**, Colin Maitland discusses topics of the day; **Thursday**, featuring Jean Doyle; **Friday**, Driveline.
- 8.00 **Hallam Express.** Monday — Ray Stuart; Tuesday — Ray Stuart; Wednesday — Johnny Moran; Thursday — Colin Slade; Friday — Colin Slade.
- 11.00 **Monday** — Cozier with Crozier — Bill Crozier and latenight listening.
- 1.00 **Tuesday** — Thursday, Cozier with Crozier, Close — 01.00.
- 11.00 **Friday** — 20 Years of Rock and Roll, Keith Skues.
- 12.00 **Friday** — Frank Carpenter, Close 03.00.

### SATURDAY

- 5.55 **Good Morning.** News and weather.
- 6.00 **Breakfast Show.** Colin Slade introduces music, news and views for the weekend. What's on, including fetes, sports meetings. Wedding spot. Bargains, auctions, consumer information. Reviews of today's papers, national and local and Sports Desk.

- 9.00 **Hallam Countdown.** Ray Stuart plays the Top Forty records and new releases to be heard on Radio Hallam all next week.
- 12.00 **Disco Show.** A guest D.J. presents his selection of pop music.
- 12.55 **NewsScene.** Regional and national news with five minutes of sport.
- 1.05 **20 Years of Rock 'n' Roll** with Keith Skues.
- 2.00 **Sportacular.** Presented by Stuart Linnell. Sport and music, with up to the minute reports on the day's soccer, rugby and racing. Plus national and international sports news — as it happens.
- 6.00 **Soul Shotgun** with John Green.
- 7.00 **Lindsay.** Mike Lindsay presents a programme of Soft Rock and Soul, including 'Phantom Phone Box', a chance for you to win an album.
- 9.00 **Ray Stuart Saturday Show.** A few oldies, a selection of album tracks, even one or two from the charts. News at 9.58.
- 12.00 **Beverley Chubb** with late night listening.
- 3.00 **Closedown.**

### SUNDAY

- 6.55 **Good Morning.** News and weather.
- 7.00 **The Sunday Show.** Johnny Moran introduces softer music for a Sunday morning. News, information and What's On in Yorkshire and Derbyshire.
- 9.00 **Top Forty Albums.** Presented by Ray Stuart. A look at Sheffield's top 40 album charts.
- 12.00 **Requests for the whole family** — music for all tastes. News at 12.55 and 1.55.
- 2.00 **My Kind of Music.** Each week a personality chooses his or her own particular choice of music and gives a reason why it's their kind of music.
- 3.00 **Leisure Time.** Brenda Ellison, John Unsworth and others review drama productions, exhibitions and concerts; comment on new books and generally take in the Arts.
- 4.00 **Country Music** — Frank Carpenter.
- 5.00 **Chat-In.** A group of singer chats to Radio Hallam.
- 7.00 **Concert Classics.** A programme of popular classics presented by Bill MacDonald.
- 9.00 **Break for Faith.** A religious discussion group presented and produced by Rev. Ernest Marvin.
- 9.30 **Best of the Brass** — Roger Moffat.
- 10.00 **Off the Beaten Track** with Graham Blincow.
- 11.00 **Cozier with Crozier** — Bill Crozier.
- 1.00 **Closedown.**



## A Charted Course — The Forth Forty

ONE OF the many decisions made by Richard Findlay, Programme Controller at Radio Forth, in the months before the station came on the air was the necessity for the station to have a Top 40. The Top 40 wasn't to be a 'prediction' Top 40 of the type pioneered by the pirate Radio London but a retail sales Top 40. It was to be a local version of the charts published weekly by Melody Maker, New Musical Express and the British Market Research Bureau. Richard Findlay's decision gave birth to something which has become perhaps more important and time consuming than he first imagined.

Conducting a weekly retail sales survey is not quite as easy as writing the numbers 1 to 40 and then filling in the blanks with the aid of last week's national charts and this week's release sheets. First of all record retailers have to be approached and their co-operation sought. Some shops were more interested than others but generally speaking most were very unwilling at first to give us turnover figures for each title stocked. Many retailers told us that they had turned down the opportunity to contribute to the National British Market Research Bureau chart (the one used by Music Week and the BBC) because of the time and effort involved in filling in the diaries.

However, by early December we had persuaded quite a few shops to provide us with information and as the weeks went by we were able to call on the figures of further shops. Right from the start we balanced the number of shops in Edinburgh with others in our broadcasting area. By the time Radio Forth came on the air in January this year an established system had been formed for assessing the top selling records in East Central Scotland. Throughout the early days the invaluable advice of a mathematician and statistician helped us achieve a high degree of accuracy which is still maintained because of the relatively large sample used.

From the first week we were very aware of the stock buying habits of the different kinds of shops in our area. Family stores

with record departments tended to buy in new records only after they appeared in the National Top 50 and as a consequence ignored local breakouts and frustrated the movement of new releases. Quite the opposite were the almost specialist shops, usually found in the large towns, which stocked rapidly but tended to ignore specific markets. Certain types of records tend to sell in greater quantities in specific parts of the Radio Forth area and this too was noted from the start.



The Top 40 (or Forth Forty as it is called on Radio Forth) is compiled ever Saturday. The figures received by Forth from the shops are, according to established practice, for the entire week up to and including at least part of the Saturday. Thus new releases issued on a Friday are often quoted after only 1½ day's sale. The work on compiling the chart begins in the early afternoon amidst a certain amount of secrecy and security. The final results are generally available by 9 p.m. Certain shops supply information on new stock and this plus the positions and movement of the titles bubbling under the Top 40 form the basis of the Forth Fliers — an additional Tip Parade List of 30 titles which is regarded as a forecast for future entries for the Top 40.

The Top 40 is broadcast in full every Sunday afternoon between 3 and 5 p.m. It is interesting to note that the information in the Radio Forth Forty is one week ahead of the National chart broad-

cast by our friends at the BBC two hours later. For many records the play on the Top Forty programme is the only one they will receive all week. Radio Forth's policy is to drop from the playlist all titles which have reached their highest point and are dropping. Exceptions are made where new releases drop temporarily due to stock starvation in the local shops.

Radio Forth's Top Forty is quite a costly and time consuming chart to produce. Why then produce it?

At Radio Forth, we regard it as our weekly market research into the record buying tastes of the local public. Some weeks ago I was sitting in the office of Rick Sklar, head of AM projects at WABC and other ABC stations. The phone rang, and I couldn't help but hear Mr. Sklar's reply to what was obviously an enquiry on the system used by WABC in choosing its very tight playlist. WABC, according to Sklar, researched its market weekly to judge the favourite records and programmed accordingly. It wasn't WABC's place to dictate to the public what records it wanted to hear most. Although Radio Forth's area, music format and style is somewhat different from WABC at least we agree with them on one point. Without a weekly analysis of what's selling in the area one cannot really judge what music the local people are really interested in.

That is why we conduct our Top 40.  
Ian Anderson,  
Head of Music.





"Take good care of yourself" sing The Three Degrees Fayette, Valerie and Sheila. Here they are seen with programme director Keith Skues at Radio Hallam in Sheffield, before appearing on his lunchtime show. In seven months 400 guests have called in to see the Radio Station.

South Yorkshire's Radio Hallam reaches more of the population in its official service area than any other independent radio station in England.

A survey conducted during April by RSGB the independent research organisation, showed that 48% of all adults in the Independent Broadcasting Authority listened an average of 10.2 hours per week.

This has been achieved in the face of the strongest local BBC opposition so far reported in industry surveys.

Radio Hallam's audience size was reported to increase by a further 40% on average in adjacent areas also measured by the research company.

"We have achieved this great success by the friendly style of our 'middle-of-the-road' programming," said Bill MacDonald, Hallam's chief executive. "Our target audience was primarily younger people 16-34, and we are delighted to see that it is exactly here that we have achieved our largest response, frequently leading all other stations local and national".

Encouraged by these figures after only seven months on air, Radio Hallam expects to extend its service next month, with an earlier start and remaining on air when the national stations have shut down.



# The David M. Gotz Album Review

## **ZZ TOP — Fandango, London SHU 8482**

On the fourth album, by the Texas Rockers, ZZ Top, they have presented a "live and well" sort of affair, with one side recorded in the studio and the other recorded live in New Orleans. This three-piece band has been building its popularity with critics and public in America very rapidly over the last year; that popularity is spready to Britain. Their home-grown mixture of blues, rock and country, gives their sound a basic gutsy-ness which few bands possess. Singer-guitarists Billy Gibbons and Dusty Hill give a very fresh application to many long-established riffs, and create some very original vocal displays. This band of rock 'n' roll cowboys demonstrate the common traits which have been shown in many bands from the southern American states, that is one of basic music played extremely well in a vocal style which crosses several styles of established singing. In all, this record has some of the tightest and hottest foot-stompers goin' down.

**Suggested Tracks:** 'Backdoor Medley', 'Blue Jean Blues', 'Balinese', 'Heard It On The X', 'Tush'.

## **WAVEMAKER — Where Are We Captain?, Polydor 2383 331**

Not merely imitating conventional instruments, but electronically synthesizing their sounds and juxtaposing them in a more random fashion than can be achieved with the conventional instrument. For example, take the sounds that Miles Davis gets out of his trumpet, but those sounds around much faster and more precisely than Miles is able to do, you might have something which Wavemaker is creating here. Their interpretation results in some very pleasing melodies; the sounds are clean and clear, and accompanying conventional percussion instruments add solid rhythmical backing. As you can imagine, listening to this electronic output through headphones can be an amazing experience. So Wavemaker joins the select group of synthesizer artistes who are getting closer and closer to very fine and widely accepted type of music.

## **MINNIE RIPPERTON — Adventures in Paradise, Epic EPC 69142**

So the word is out, Minnie Ripperton is a star, there is nothing on this album which won't make her a superstar. This record is far more listenable and better, musically, than her last one, "Perfect Angel". There are many hints of Stevie Wonder's influence throughout the album, although he does not participate, the pacing and funkiness being a result of his interest in Ms Ripperton. She has a beautifully penetrating voice which

implements great feeling and energy that trickles through one's soul. Her power and control over several octaves is nothing less than superb. The music here is precisely balanced with Minnie's voice, never obtrusive, but always carrying the beats and melody solidly. The musicians are all accomplished, with some splendid solo horn parts by Jim Horn and Tom Scott, who have become the most popular session sax players. An excellent album all round with several potential hit singles.

**Suggested Tracks:** 'Baby, This Love I Have', 'Minnie's Lament', 'Love And Its Glory', 'Adventures in Paradise', 'Inside My Love'.

## **ROLLING STONES — Metamorphosis, Decca SKL 5212**

Yes, even the Rolling Stones have some material that hasn't been released; they even made some bad recordings. Well, here they are. There is a very interesting omen developing in the music business; many record companies are releasing collections of badly produced material by the greats. Basically this album consists of sixteen poorly mixed songs which were rejected when first recorded and have now come together for you on a vinyl plaque. Some very interesting feelings come off this record; the songs often give the effect of being the Stones doing other people's material. This can be very disturbing. I am sure lots of people will buy this album because it is a collector's item, and the Stones are just plainly very popular.

**Suggested Tracks:** 'Out Of Time', 'Heart Of Stone', 'I'd Much Rather Be With The Boys', 'Try A Little Harder', 'Jiving Sister Fanny', 'Family', 'I'm Going Down'.

## **ATLANTIC JAZZ EXPRESS, Atlantic, ATL 20 082**

A very representative compilation album of Atlantic's best jazz and progressive jazz artistes. An excellent cross-section of ages and styles included on this sample from long-time favourites like John Coltrane, Herbie Mann and Dave Brubeck to the young lions of jazz, Billy Cobham and Chick Corea. If you are interested in knowing more of the music of ten of the best jazz artistes, I suggest this would be an excellent addition to your record collection.

**Suggested Tracks:** 'Quadrant 4', 'Spinball', 'Giant Steps', 'Wait A Little Longer', 'Un-Square Dance', 'Canon'.

## **RICK DERRINGER — Spring Fever, Blue Sky SKY 80723**

This very talented former member of the McCoys, and now member of Edgar Winter's White Trash has produced his second solo venture. Although he has written some very devastating rockers for Edgar Winter,

there is very little of that skill shown here. The basic underlining style is that of early 60s rock 'n' roll, not unlike that of John Entwistle's solo recordings. Using this format, Derringer's lyrics often fall into monotonous slop which is irritating at times. Occasionally, a really good riff or hook will appear showing his dormant skill, but they soon vanish into repetitious choruses. His guitar skill is technically competent, and he sometimes displays some fine fingerwork. The vocal aspect of his performance is not to my liking, but often a successful one due to its wide range from alto to soprano. Overall, not a commendable effort, he shows his skills as a performer and writer all too infrequently.

**Suggested Tracks:** 'Don't Every Say Goodbye', 'Still Alive And Well', 'Rock', 'He Needs Some Answers'.

## **ISAAC HAYES — Chocolate Chip, ABC ABCL 5129**

In the opinion of this reviewer, Isaac Hayes had a lot to do with the white audience's acceptance of white music. His early work on "Hot Buttered Soul" and then "Shaft", paved the way for Barry White to cash in on his big band soul style. This man is the original breathy baritone, his vocal presentation generally oozes out of the speaker like country molasses. For you like fans, this album represents a return to his days of "By The Time I Get To Phoenix" and an addition of the new heavy beat funk à la Ohio Players on a couple of tracks. The music style in playing is great; this album will be a certain part of every penthouse record collection. Isaac Hayes should be called the "soul father" of much of contemporary black music.

**Suggested Tracks:** 'Chocolate Chip', 'Come Live With Me', 'I Can't Turn Around'.

## **BLOOD, SWEAT & TEARS — New City, CBS 80784**

BS&T have come a long distance, they have had their ups and downs. With this new album and the return of David Clayton-Thomas, they may ascend to the limelight once more. After many changes in personnel, the band now has two of the original members, Bobby Colomby on drums and, of course, the fine singer David Clayton-Thomas. As with their previous albums, the band does some good arrangements of popular hit-songs. I feel that Blood, Sweat and Tears are a stepping-stone from pop and rock to jazz, their music contains aspects of both musical styles, on this album with a leaning towards the latter. This is a very competent effort, well produced and solidly performed.

**Suggested Tracks:** 'No Show', 'I Was A Witness To A War', 'Applause', 'Yesterday's Music'.



# CAPITAL RADIO 194

## Capital

**Monday—Friday:** 6.30 a.m. Kenny Everett, 9 a.m. Michael Aspel, 12 noon Cash on Delivery, 3 p.m. Roger Scott, 7 p.m. London Today, 7.30 p.m. Open Line, 9 p.m. Your Mother Would Be Like It, 11 p.m. Tony Myatt, 1 a.m. Nightflight. **Saturday:** 7 a.m. Kerry-go-round, 9 a.m. Capital Countdown, 12 noon American Pie, 2 p.m. London Link, 6 p.m. Soul Spectrum, 10 p.m. Late Show, 12 midnight Nightflight. **Sunday:** 7 a.m. Kerry-go-round, 9 a.m. Solid Gold, Sunday, 11 a.m. A Sunday Affair, 2 p.m. Person to Person, 4 p.m. Hullabaloo, 6 p.m. Peter James, 8 p.m. Alternatives, 9 p.m. A Question of Faith, 10 p.m. Mardi Gras, 11 p.m. Late Show, 2 a.m. Nightflight.



## Radio City

**6 a.m.** Breakfast Show, **9 a.m.** Good Morning, 12 noon Venue, 2 p.m. City Extra, 6 p.m. City at Six, 6.30 Rock Show, 9 p.m. Hotline, Folk Club/Sports Talk/Country Profile/Hotline, 10 p.m. Down Town, 2 a.m. Night Owl. **Saturday:** 6 a.m. Breakfast Show, 9 a.m. Starspin, 1 a.m. Rob's Review, 1 p.m. News, 1.15 p.m. Rock on, 2 p.m. Sports Spectacular, 6 p.m. News and Sports Round-up, 6.15 p.m. P.C. Plot, 6.45 The Week on Merseyside, 7 p.m. The 78 Spectacular, 8 p.m. Country Profile, 9 p.m. Folk Club, 10 p.m. Down Town, 2 a.m. Night Owl. **Sunday:** 6 a.m. Breakfast Show, 9 a.m. Seventh Day, 9.30 a.m. Hospital Requests, 11 a.m. Scully, 12 noon: Cash and Grab, 1 p.m. City Sounds, 4 p.m. Heart of Soul, 7 p.m. Sunday Sport, 7.30 p.m. Bookshelf.

8 p.m. Talking Music, 9.30 p.m. Concert Hall, 10 p.m. Down Town, 2 a.m. Night Owl.

# RADIO CLYDE

## Radio Clyde

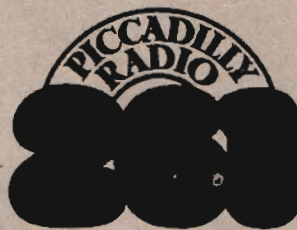
**Monday—Friday:** 9 a.m. Breakfast Show, 9 a.m. Steve Jones, 12 noon Brian Ford, 2 p.m. Tom at Ten, 4.30 p.m. Homeward Bound, 5.30 p.m. News Special, 6 p.m. Big Bands/Tell Me Something I don't Know/Jazz Spotlight/Country Sounds/Folk and Such Like, 7 p.m. Phone In/Social and Personal/Citizen's Advice/Jazz Pub Crawl/Clyde Comment, 8 p.m. Brian Ford/Bill Smith/Stick it in your ear/Plauding Hits/Monford's Meeting Place/Findings at 9 p.m. Clyde Climbers, 10 p.m. Late Special, 10.15 p.m. Authors/Bookcase/Close-up (Fridays at 11 p.m. Boogie Woogie Rock Show), 12 midnight Folkal Point/Nostalgia/Album Track/Sizzlin' Soul/Boozy Woogie Rock Party, Closedown 2 a.m. **Saturday:** 6 a.m. MacDonald's Music Box, 8 a.m. Children's Choice, 11 a.m. When Music was Music, 12.30 p.m. Clyde Album Crusade, 2 p.m. Sportsbag, 6 p.m. News, 6.10 p.m. Sound of Brass, 7 p.m. Big Bands, 8 p.m. Folk and Such Like, 9 p.m. New to You, 11 p.m. Saturday at Spankies, Closedown 2 a.m. **Sunday:** 7 a.m. Who Dunnett, 9.30 a.m. Sunday Service, 10 a.m. Phone-In, 11 a.m. Visiting Time, 12 noon Radio Clyde Worldwide, 2 p.m. Country Sounds, 3 p.m. Hear Me Talkin', 4 p.m. Clyde Top 50, 6 p.m. In Concert, 7 p.m. Jim McLeod, 8 p.m. Elgar, 9 p.m. Interact, 10 p.m. Bill Barclay, 12 midnight World of Jazz, Closedown 2 a.m.



## L.B.C. 261

**Monday—Friday:** 6 a.m. A.M., 10 a.m. Open

Line, 12 noon Newsday, 3 p.m. Newswatch, 6 p.m. Newsbreak, 7.30 p.m. Music in Stereo, 9 p.m. Love in London, Closedown 1 p.m. **Saturday:** 7 a.m. Music in Stereo, 8 a.m. Saturday, 10 a.m. Jellybone, 12 noon Best of LBC pt. 1, 1 p.m. Newswatch, 1.30 p.m. Sportswatch, 6 p.m. Newswatch, 6.30 p.m. Artsweek, 9 p.m. Nightline, Closedown midnight. **Sunday:** 7 a.m. Music in Stereo, 8 a.m. Sunday, 10 a.m. Jellybone, 12 noon Best of LBC pt. 2, 1 p.m. Newswatch, 1.30 p.m. Sunday Magazine, 6 p.m. Newswatch, 6.30 p.m. Best of LBC, 7.30 p.m. Nightline, 10.30 p.m. Music till Monday, Closedown midnight.



## Piccadilly Radio

**Monday — Friday:** 6 a.m. Roger Day, 9 a.m. Dave Eastwood, 12 noon Piccadilly Central, 3 p.m. Pete Reeves, 5.30 p.m. News, 5.45 p.m. Piccadilly Line, 6.50 p.m. Sportscene, 7 p.m. More Than Just a Job/Arena, Piccadilly Jazz Club/Time to Talk/Agenda, 7.30 p.m. Rockzaz (Fridays Soul Train), 11 p.m. Piccadilly Nightbeat. **Saturday:** 6 a.m. Phil Wood, 9 a.m. Steve England, 1 p.m. Piccadilly Sport and Music, 5.30 p.m. Golden Years of Melody, 6.30 p.m. Folkspan, 7.30 p.m. Tony Emmerison, 11 p.m. Piccadilly Nightbeat. **Sunday:** 6 a.m. More than Just a Job, 6.30 a.m. Arena, 7 a.m. Jazz Club, 7.30 a.m. Agenda, 8 a.m. Think On This, 8.30 a.m. Square One, 9 a.m. Tripe and Onions, 10 a.m. Piccadilly Hit 20, 1 p.m. Phil Wood, 5 p.m. Piccadilly Boogie, 7 p.m. Soul Train, 11 p.m. Piccadilly Nightbeat.

## JOHN PETERS WRITES

COMMERCIAL RADIO marches on. There can be few places in the U.K. now which cannot receive a signal from some commercial station or other. Outside the major population centres the signal may be weak but if the listener is determined enough he or she can hear Independent Radio. Don't forget the basics of improving reception: rotating the radio; placing the receiver near radiators, pipes and such like; and best of all if you have a telephone with outside overhead wires — wrap the cord around the radio. The signal increase can be dramatic.

At long last, the south west of Britain is now reasonably served by Independent Radio. Swansea Sound broadcasting to south and west Wales with a considerable overspill into north Devon and south Somerset has been joined by Plymouth Sound broadcasting to the southern part of the Peninsula. Hitherto these areas have been sadly neglected. There is a bonus here too for the rest of the country for whether the holidaymaker visits the popular tourist areas to the north or south of the Bristol Channel he can be assured of good radio.

Station jingles and I.D.'s are a matter to which Programme Controllers up and down the country turn their thoughts once a year. It is not generally known that in this country radio stations buy the rights to an I.D. package for a fixed period only. Usually this is a year after which the station either buys the rights for another year or gives up the package altogether.

The cost of a professional jingle package from a major supplier like Emison can be several thousands of pounds. Consequently it is not surprising that when cold economic winds blow, radio managers ask the question "do we really need jingles?". Most commercial radio fans would shout "Yes" and to a degree programme controllers would agree. But one or two of the big Independent Stations have found it necessary to economise on station identification for the moment.

All of this is to the consternation of the jingle producers of course. Certainly the industry is in a state of flux. Emison is out to become the major supplier in the U.K. come what may, while in North America the traditional world leaders in disarray. Fred Hardy has left Pams of Dallas (producers of the nostalgic "Wonderful Radio London" I.D.s) to form his own company Hardy-Kirk.

Whilst most Programme Controllers would agree that companies such as Pams of Dallas and T.M. productions, also of Dallas, have the edge over British productions in experience and sheer sound terms it is unlikely that many will buy American. Independent Radio stations are committed to spending 3% of their income on live musicians and the fact is that expenditure on jingle packages can be offset against this requirement if they buy British. Much to the dismay of jingle connoisseurs therefore, Independent Radio will have to wait until British know-how catches up with the North American producers.

Rumour has it, by the way, that of all the radio companies the one receiving the biggest percentage of advertising revenue spent in its area is Swansea Sound! So much for the Big Guns!

Crispian St. John is on holiday



# METRO RADIO

**261 MW. 97 VHF STEREO**



**Dave Gregory**

## Monday — Friday

**5.52 News**

**6.00 The Dave Gregory Breakfast Show** — The happy way to start your day! With full news headlines every twenty minutes, traffic and weather information, school spots, alarm calls, car number spots and lots of good music.

**9.30 Groat Market** — Len Groat eases you through the mid-morning with great music, competitions, musical quizzes and advice and features for housewives by Ann Dover.

**12.00 The Harry Rowell Show** — Record requests and dedications from you and for you, incorporating Harry's friendly quiz programme.

**1.40 Timbertops** — A musical story for children with animal characters.

**1.45 The Giles Squire Show** — Let the radio be your friend in the afternoon — music and chat from Giles and advice from the stars by Joan Porter. With news at 3 and 4 p.m.

**4.30 Don Dwyer** — The show to go home to — and come home to. Packed full of traffic information, news snippets, good humour, and of course, great music.

**6.30 Big Phil** — Bringing you the solid gold sound of soul.

**7.30 Monday** — Country collections with Len Groat, **Tuesday** — Jazz with Alan Twelftree, **Wednesday** — By Arrangement, **Thursday** — Master Music — Classical music with Geoff Coates, **Friday** — Folk — with Benny Graham.

**8.30 Metro World** — An in-depth view of the news of the day.

**9.00 Monday** — Talkback, **Tuesday** — Talkback on the Arts, with Maggie Mash, **Wednesday** — Talkback on Sport — Charles Harrison and guests, **Thursday** — Talkback, **Friday** — Talkback on the Press.

**11.00 James Whale Show** — Music and guests.

**2.00 Close Down.**

## Saturday

**6.00 Country Collections** — Repeat.

**7.00 The Bill Steel Breakfast Show** — The 'Voice of the North' offers a bright opening to the weekend, with news at 7, 8 and 9 a.m.

**9.00 Don's Saturday Shop** — Don Dwyer presents lots of music and invites calls from listeners who have things to buy, sell or swap. With news at 10 and 11 a.m.

**12.00 Lunch with Punch** — David Heap and Mike Taylor are out and about the region, and playing your kind of music.

**2.00 Saturday Sports Arena** — with Charles Harrison.

**5.30 News**

**5.40 This is Stereo** — A Metro engineer highlights stereo sound.

**6.00 By Arrangement** — The big band sound with Brian Baird.

**7.00 Take This.** — A personal music choice.

**8.00 Saturday Concert** — Classical music with John Wellington.

**11.00 Saturday Night** — with Mark Williams.

**2.00 Close Down.**

## Sunday

**7.00 Master Music** — with Geoff Coates (repeat)

**8.00 Songs Of Joy** — Church music with Dave Roberts.

**9.00 Summer Metro Gnomes** — with Peter Lewis.

**10.00 The Sinatra Story** — Musical and personal memories of a great superstar.

**10.30 Metro Music Week** — James Whale looks back on the week's music.

**12.30 News**

**12.40 Yours For The Asking** — with Peter Hetherington and Marjorie Lofthouse.

**3.03 Motoring** — with Brian Metz.

**3.45 A Spot Of Dick Urwin**

**4.00 Sunday Supplement** — Music and fun with John Coulson and Liz Shaw.

**6.00 News**

**6.10 Street Of The Week** — with Harry Rowell.

**7.00 Jazz** — with Alan Twelftree (repeat).

**8.00 A Question Of Faith** — Joe Poulter discusses religion and life.

**9.00 In Track 7** — Giles Squire reviews the new albums.

**10.30 Bridges** — Progressive and contemporary music with Jeff Brown.

**1.00 Close Down.**



# Having a Whale of a time

THE 10 P.M. - 2 A.M. time-slot, Mondays to Fridays on Metro Radio is occupied by James Whale. Before joining Metro nearly a year ago, James had had very little radio experience. But that didn't stop him from building up a large following to his now very popular late night programme of music and phone-ins.

Prior to Metro, James was working at Peter Robinson's "Top Shop" at Oxford Circus. He disc jockeyed from a small studio that broadcast his radio-style programme around the store, during the day. Between noon and 2 p.m. the fashion store would have a turnover of about 10,000 customers. These "passers-by" could all hear James' programme.

While working at "Top Shop" he heard about a job for a DJ on a new commercial radio station for the Metropolitan County of Tyne and Wear. At that time it wasn't known what the station would be called when it started broadcasts. He applied and passed the audition.

When Metro Radio took to the air last July, James Whale was employed as a "continuity announcer". He also presented a late night programme.

"In the early days of the station," explained James, "things were run slightly different from the way they are now."

Now he hosts the *James Whale Show* which starts at 10 p.m. and goes through to closedown. Metro Radio usually ends broadcasts at two in the morning but on several occasions if James is featuring an interesting subject, he has kept the station on air for a longer period.

"I always make the first two hours of the programme music," continued James. "It's mostly light rock. Then at midnight, we open the phone lines." Usually, from midnight to 2 a.m. the programme is a general 'open-line' where listeners can ring in to the show on any subject they like. Occasionally, James will feature a guest, who will answer listeners' questions or comments. Frequently Metro Radio's switchboard is jammed with callers trying to get on the air.

"I don't know how many people are trying to phone-in at any one time," continued James, "but I know that if I took one call every minute, there would always be another call waiting!"

On New Year's Eve, Metro was due to close down at its normal time of 2 a.m., but response to the programme was so great, James kept the show going.

"People were queuing up to phone in, and things were going so well that at 2 a.m. I rang up the boss and said, 'Can I stay on to 3?' He said okay, but the calls kept coming so I had to ring up again at three and ask if I could keep going to six! After some thought, he said alright and that he would clear it with the Independent Broadcasting Authority later!"

Listeners continued phoning in to the programme and at 6 a.m. an exhausted James Whale handed over to Dave Gregory who had come to present his breakfast show. James had been on the air for eight hours, continuously talking to people on the telephone and playing occasional records!

James is hoping that it will not be too long before Metro Radio begins 24-hour broadcasting around the clock. He would like to see the station being relayed by the Rediffusion wired-relay service. There are a lot of factories in the Tyneside area that use the Rediffusion system, but it only relays Radio One or

Two. James would like his programme to be heard by the night workers in those factories, but unfortunately they can't tune their system into Metro Radio. Instead they have nothing at all, as the BBC now closes down at 12.30 a.m!

James never knows who is going to call him next. He has had listeners talk to him about nearly every conceivable subject. The most unusual call so far, was when a listener that was talking to James on the air, suddenly told him where he was calling from - Gottenburg in Sweden!



*'I get a lot of Sad Calls'*

Metro Radio is meant to be a local station for the county of Tyne and Wear. But late at night, radio signals on medium wave can travel many hundreds of miles and under freak atmospheric conditions, thousands of miles!

The late-night programme on Metro has a large number of long distance listeners all over the country and on the other side of the North Sea!

"I get a lot of sad calls from desperate people looking for somewhere to live," said James. "I also have unusual calls like the lady who wanted to know where to get a brass bedstead and a man who wanted a double-decker bus! Most of the queries are answered by other callers."

James also gets a lot of letters from the listeners who often criticise him for cutting people off, before they have finished. That is because he likes to keep the programme moving. He tends to cut people short if they are getting silly or being rude.

"The programme provides an entertainment," explained James, "but also provides a service. It gives people who are lonely an opportunity to ring up and talk about anything they like. I try to make the first hour of the phone-in for new callers only so that everyone has a chance to say something. If it is a subject that I know about I will give help or advice. Often somebody else will ring in, if I don't know the answer."

James thinks the programme is achieving something. It is developing a sense of friendliness between the station and its listeners. At that time of night everyone can "get together". And that is what local radio is all about!





## 261 MW — 96.0 VHF

### MONDAY — FRIDAY

**06.00 SUNRISE SOUND** hosted by **COLIN** (I'm awake why are you asleep) **BOWER**, aimed to getting Plymothians off to a good start in the morning. Frequent time checks, traffic and road reports, weather and tidal information and the Plymouth Journal are all included. Local, National and International news every hour on the hour and news headlines every hour on the half-hour. 07.15 and 08.15 Sports News.

**10.00 PHONE FORUM** chaired by **DAVID BASSETT**, by the people for the people. A vehicle for spontaneous comments on events of the moment. Local, National and International news at 10.00 and news headlines at 10.30, 11.00 and 11.30.

**12.00 MIX WITH LOUISE** hosted by **LOUISE CHURCHILL**. A mixture of music and lighthearted comment for those who are overworked or lazy, for those just getting up or those just going down, for those who are eating or those who are slimming or those who do nothing at this time of day. Local, National and International news every hour on the hour and news headlines every hour on the half half-hour **TRADIO** at 12.45 and 13.45.

**14.00 TALK WITH LOUISE** hosted by **LOUISE CHURCHILL** with the guests of the day. "You can fool some of the people some of the time, but women fool men all the time. Mainly for women, but men should listen to protect themselves".

**16.00 HOMEWARD BOUND** with **CARMELLA MCKENZIE**. For those frustrated by the day and traffic will have their frustrations steered to a new track by the dolly Carmella. She tells of all the best traffic jams, the weather for dirty windscreen motorists and the 'goings on' of the evening. Local, National and International news every hour on the hour and news headlines every hour on the half hour. Children's news at 17.25 and **TRADIO** at 17.45.

**18.00 THE IAN CALVERT SHOW** . . . da da. Every organisation has one . . . usually in a cupboard . . . even his mother thinks so. Ian is young, for which he may be forgiven, Ian is in, for which he may be excused. But for those living in 1975 this is their music and

these are their hours. National and International news every hour on the hour.

**22.00 SIGN OFF.**

### SATURDAY

**06.00 IAN CALVERT FOR ALL.** The Uncle Ian, Brother Ian or Just Ian Show. Local, national and international news every hour on the hour, news headlines every hour on the half hour, Sports News at 07.15 and 08.15 and **TRADIO** at 09.45.

The **NEWS TEAM** is exercised regularly during these hours, so that they may be fit for the afternoon.

**12.00 DAVID BASSETT ON SATURDAY.** The sport, the events, the personalities, the views, the news, the dos, the don'ts, the winners, the losers, the reasons, the excuses and the music.

**18.00 ARMED FORCES HOUR.** The music and news of particular interest to the few of which Plymouth has many.

**19.00 WHOEVER NEXT?** It could be anyone! Local personalities, local talent, local extroverts and the 'Life and Soul' of the party.

**22.00 SIGN OFF.**

### SUNDAY

**06.00 COLIN** (If this is a day of rest, why am I up so early?) **BOWER**, in quieter mood. Senior citizens have their hour and the family has its favourites. The weather, tides, beaches and travelling information for the day tripper and holiday maker is all included.

**12.00 SUNDAY AWAKES** with **CARMELLA MCKENZIE** the music pacey, the chat is lively.

**17.00 CLASSICAL AIRTIME** music is music is music and not always pop.

**18.00 JIMMY CONSTABLE** and **ALL THAT JAZZ**; Two hours of 'all that Jazz' from someone who knows his jazz to those who enjoy 'all that jazz'.

**20.00 PULPIT AND PEW.** Why, where, when and why. Religious non-religion and non-religious religion. There is, there isn't, their must be and there can't be.

**22.00 SIGN OFF.**





## ON THE AIR!

THE SMALLEST of the Independent stations, went on air at 6.00 a.m. on Monday, 19th May — and, as it has always promised — it did so differently.

The first Plymouth Sound was made by a nine year old schoolboy, Andrew Knight, whose name had been drawn out of the hat on a Westward Television programme by the man whose idea it was, Programme Controller, David Bassett.

'We wanted to show the people who were to hear us, that we were part of the City with a determination to serve as well as entertain', he said.

The station has got off to a flying start with a 'fantastic' response reported by Managing Director Bob Hussell. 'Not only have the audience responded so well to our programming but we were sold out of advertising time during the first week'.

It has certainly been a long haul for this, the smallest of the Independent Local Radio contractors. 'This was the first station to go to the public for its funds,' said Hussell. 'As a result we did not raise our minimum subscription until September last year — we found our premises in October and started work at the end of the month.'

Plymouth Sound is also unique in that it is the first of the eleven stations to buy the freehold premises, and cash for all its equipment.

It also has the smallest staff — 24 — and that includes all the administration staff, four newsmen and five presenters.

The format devised by Bassett is original with emphasis on *Phone Forum* which he conducts himself between 10 and 12 and Louise Churchill entertains a guest with audience participation from 2 to 4 p.m. The reaction appears to justify the decision: 'the switchboard is constantly jammed.'

The station which broadcasts from 6 a.m. to 10 p.m. seven days a week, has a MOR music policy mixing top twenty with standards and some surprising early morning tracks from the *Black and White Minstrels!* 'But it works,' says early morning presenter Colin Bower. 'The aim on this market, with only 16 per cent of the population under 25, must be to take the irritant factors out of our Sound — so that both parents, children (and grandparents) can listen together and be entertained and informed.'

After Bassett at mid-day Louise Churchill introduces two hours of music which includes novelty ideas like a News Quiz and, of course, *Tradio* where listeners ring in with goods to buy or sell.

From 4 until 6 Carmella McKenzie runs a drive show with information and easy beat music. From 6 to 10 p.m. Ian Calvert rocks and mixes interviews and all types of popular music.



David Bassett (left) with Andrew Knight

The weekend shifts are lengthy — on Saturday Ian Calvert's 6 to mid-day show is interspersed with news and sports information. From 12 to 6 p.m. David Bassett presents a programme majoring on sport. From 6 to 7 John Melvin, Resident Host of *Forces Magazine*, presents this programme for the forces and their families. Louise Churchill presents *Whoever Next* between 7 and 10 p.m. — a programme for anyone, local personalities and local talent.

*Sunday awakes* with Colin Bower at 6 a.m. through to 12.00. During this programme senior citizens have their hour and the family has its favourites. The weather, beaches and travelling information are all included. At 12 Carmella McKenzie presents folk and country, film review, classical hour, winding up from 4.30 to 6 p.m. with drive music. From 6 to 8 Jimmie Constable and *Ali that Jazz*, and from 8 to 10 *Pulpit and Pew* takes a new look at religion.

'All our plans are based on the first three months', says Bassett. 'We have started modestly. We shall do nothing unless we can do it well.'





# 257 MW, 95.1 VHF

## Monday-Friday

- 05.30 Station Theme.
- 06.00 Newyddion, Cenedlaethol/Lleol.
- 06.03 Bara Beunyddiol. Boreuol Weddi gan y Parch Eirwyn Davies.
- 06.00 The Breakfast Show with Chris Harper. Good morning radio with interviews, traffic, tide times and weather. Learning Welsh 07.35, sport 07.45, weather with John Powell 08.15.
- 08.00 Newswatch at Eight. The complete national and local news-briefing.
- 08.10 The Breakfast Show continued.
- 09.00 Mid-Mornings with Dave Bowen. Music and chat with up to the minute consumer information. Take it Away at 09.45, 10.15, 10.45 and 11.15. Learning Welsh at 11.45.
- 12.00 Gorseionon 3031. The number to ring to give your opinions on matters of the moment, and on Mondays to get your buy and sell items on the air in our bumper edition of 'Take it Away'.
- 13.00 Newswatch at One. The midday round-up of news, national and local.
- 13.10 The Afternoon Programme with Viv Evans. Music, information and chat. Weekly features include careers advice, health information, Police Call and employment opportunities. Learning Welsh 3.45 p.m. Racing results as they come in.
- 16.00 Drive Time with Adrian Jay: Part 1. Music for going home. Interviews, traffic, motoring hints, sport and weather.
- 17.30 Newswatch at Five-Thirty. The complete evening national and local news wrap.
- 17.45 Drive Time with Adrian Jay: Part 2.
- 19.00 Llais Abertawe. Casgliad o newyddion y dydd.
- 19.15 Amrywiaeth: Glynog Davies. Rhaglen gylchgrawn yn cynnwys cyfnewliadau, adolygiadau, adolygiadau, adroddiadau a digon o fwsig ar gyfer pawb.
- 20.00 Monday — Y Gornel Geltaidd. Dafydd Evans yn cyflwyno rhaglen o fwsig o'r gwledydd celtaidd. Tuesday — Byd yr Opera: Rod Rees yn cyflwyno detholiad o fwsig o lwyfan yr opera. Wednesday — Pobl. Rod Rees yn sgwrsio gyda rhai o gymeriadau'r ardal. Thursday — Canu Corawl. Hanner awr gyda chorau Cymru a'r byd yng nghwmni Griff Williams. Friday — Y Cwestiwn Llosg. Glynog Davies yn taflu golwg fanwl ar faterion cyfoes.
- 20.30 Monday — Focus. Phil Fothergill looks at the Arts in South West Wales. (Another chance to hear Saturday's broadcast). Tuesday — Reflection: Drych: A topical magazine looking at religion in wide perspective. Introduced by Tony Pierce. Wednesday — Take a Chance. Our Outside Broadcast unit goes out and about and visits pubs and clubs in the area for a fun, fast-moving knockout quiz introduced by Adrian Jay. Thursday — Talk of the Bay. A look in depth at matters of importance to the people of the Swansea Sound area. Friday — Come Alive... to the world of leisure. Terry Mann presents a leisure magazine looking at sports, hobbies, pastimes and recreational pursuits.
- 21.00 Monday — Specialist Music Hour. Wyn Lodwick surveys the Big Band music scene with reviews of the latest albums, news for enthusiasts and diary information. Tuesday — Specialist Music Hour. Mick Tenns explores the grass roots and comes up with the

best of folk, old and new, home and away. Wednesday — Specialist Music Hour. Jazz and more jazz. The programme is introduced by Wyn Lodwick. Thursday — Specialist Music Hour. The flavour is Country and Western and serving up the music country-style is Dave Bowen. All of the latest country and western news.

- 22.00 Nocturne with Doreen Jenkins. The 'Girl on the Radio' with super relaxing late-night sounds. Music chosen for stereo with guest interviews, competitions and the occasional telephone call.
- 24.00 Midnight News followed by The Epilogue with the Rev. Roger Humphreys. Closedown.

## Saturday

- 05.08 Station Theme.
- 06.00 Newyddion, Cenedlaethol/Lleol.
- 06.03 Bara Beunyddiol. Boreuol Weddi gay y Parch Elwyn Thomas.
- 06.08 It's Saturday! Phil Fothergill. Music and features for the weekend world. Traffic, tides and weather. 07.15 Angling with Harry Phillips. 08.15 Gardening with Geoff Amos. 09.30 Weather with John Powell.
- 10.00 Adrian Jay's Saturday Show. Expect the unexpected.
- 12.45 Side Lines: Sports preview.
- 13.00 Album Tracking. Doreen Jenkins with the latest albums from Swansea Sound's library.
- 14.00 Ar y Cae. Y newyddion diweddara or maes chwarae.
- 14.15 Getaway. Dave Bowen and Rod Rees with music, sports reports and the fastest of fast results services. Full results summary at 4.50 p.m.
- 17.45 Final Whistle. A complete review of the day's sporting events.
- 18.00 Focus. Phil Fothergill looks at the Arts in South West Wales.
- 18.30 Talk of the Bay. A look in depth at matters of importance to the people of the Swansea Sound area (A repeat of Thursday's broadcast).
- 19.00 Ar Nodyn Newydd Gyda. A cross section of contemporary music.
- 21.00 Rockturne.
- 24.00 Midnight News followed by The Epilogue. Closedown.

## Sunday

- 07.58 Station Theme
- 08.00 Newyddion Cenedlaethol/Lleol.
- 08.03 Genesis Gwasanaeth arbennig i Radio yn Gymraeg o Three Crosses gan y Parch Vincent Evans.
- 08.30 Up and Away. Radio for youngsters. Record requests with Viv Evans 8.30—9.00; Live music, competitions and interviews with Dinah Starkey and Meurig Jenkins.
- 09.30 Take a Chance — Pub competition.
- 10.00 Family Show. Terry Mann. Music with an accent on family participation. Hospital call — personalised greetings for hospital patients.
- 13.00 Top 40 Show.
- 15.00 Sunday Getaway. Chris Harper. Music featuring 'First Play' and 4 p.m. onwards Sunday Soul, not forgetting Twin City Radio between 3 p.m. and 4 p.m.
- 19.00 Sunday Service.
- 19.30 Welsh for Beginners.
- 20.00 Dewis o'r Deugain.
- 21.45 Country Chat. 22.00 Close Down.



# Listen To The Music:.....

.....Terry Mann

**LISTEN TO THE MUSIC** is the theme of our jingles at Radio 257. That's because music provides the ideal carrier for information, which is what local broadcasting is about. In fact you can't have one without the other, as the song goes. Too much music and the point of having a local radio service is lost because it would be failing to inform its listeners. It must make them more aware of what is happening in their locality. Too little music, and the information becomes monotonous, driving away listeners who may have benefitted by some aspect of it. That's why 50% of our broadcasting day is music. But it's not as simple as that, there are two very important things to consider and they are -- 'programme flow', and the type of music played. 'Programme flow' means an even, consistent alteration between music and information.

We believe that this is very important, and means that listeners are rarely more than a couple of minutes away from music. We try to avoid at all costs having several discs together, followed by a lengthy spell of speech, though of course there are "talks" programmes, and ones which are there simply to entertain with music.

But what about the music itself? On 257 during any one week you can hear jazz, country and western, folk, rock, easy listening, mainstream pop and even some classical music, so we hope there's something for everyone. Broadly speaking though, our day-time weekday programmes revolve around a 'playlist' of around 120 tracks, mostly singles.

This music could generally be described as Top 40 with leanings towards the 'middle of the road'. The 'playlist' is divided into three, there's a top 40 survey, a secondary list of 50 singles and some tracks from selected current albums. There are also 5 D.J. 'Hitpicks' and some instrumental tracks. The Top 40 survey is not directly compiled from record sales, as we like to be one step ahead if at all possible. Predicting the hits rather than just playing the ones which happen to get into the Top 20. That's why you'll



Terry Mann

find in our Top 40 some discs which are quite new and not recognised through record sales, though there is a fairly high percentage of music which you will find in the 'National' chart.

Not being tied to a sales chart has several advantages. Perhaps the most important of these is the ability to remove records which have stopped selling, rather than watch them drop down the chart a couple of places at a time, and this relieves the tired listener who will scream if he hears 'that' song again. As these discs are removed from the studio, of course, they make room for new ones, and this means that there is a faster turnover of records in daily use with as many as 20 new discs being programmed in any one week.

I select the new discs each week by listening through the pile of new products which finds themselves on my desk. There can be 30 or 40 sometimes, out of which only 10 or so will get any further. You may think it's fun to

listen to all those records every week, but let me tell you that it's not, as many are awful; but it's the only way to be sure that everything gets a fair chance, as you don't have to see a well known name on a label to hear a good record. Another reason why our music is not tied to a "sales" chart is that a record which gets into the Top 10 through massive teenage support, and discotheque plays, does not always appeal to the much wider audience catered for by radio. That's why we don't play such music at certain times, but do play it at others, we have to try and cater for the potential audience at the time. There's no point in playing Gary Glitter at 2.30 on a weekday afternoon, if 90% of his fans are in school, whereas at 4.30 the situation is very different. As the hands of the clock go around so the balance of our audience changes, and our music balance changes with it.

Results prove this works, so stay with us on 257, and Listen to the Music!



## PICK OF THE PLAYLISTS

THE RADIO GUIDE 'Pick of the Playlists' is based on the charts/playlists of *Swansea Sound*, *BRMB Radio*, *Radio Puffin*, *Radio Forth* and *Metro Radio*. It is a selection of the singles that are being played by the ILR stations and which do not appear in the National Top 50 at the end of June 1975. It also includes new entries, breakers and deejay climbers (indicated a disc being heavily promoted on most stations).

- \*We'll Burn Our Bridges Dionne Warwick (Atlantic)
- \*Wake The World Go Away Donny & Marie Osmond (MGM)
- \*Get Your Love Roger Daltrey (Polydor)
- \*Black Friday Steely Dan (ABC)
- \*Rainy Day Gordon Lightfoot (Reprise)
- \*Seven Lonely Nights Four Tops (Tamla Motown)
- \*I Do Anything Barry White (20th Century)
- \*Proud One Osmonds (MGM)
- \*I'm Not In Love 10cc. (Mercury)
- \*Trouble Elvis Presley (RCA)
- \*Take Me In Your Arms Doobie Brothers (Warner Brothers)
- \*Listen Wings (Capitol)
- \*Oh What A Shame Roy Wood (Jet)
- \*Hang On Sloopy Rick Derringer (BS)
- \*My Way Steelers Wheel (A & M)
- \*To Be Sure Santiago (Buk)
- \*Think You Know Smokey (Rak)
- \*Mama Never Told Me Sister Sledge (Atlantic)
- \*Backatcha Smokey Robinson (Tamla)
- \*Ease On Down Consumer (Atlantic)
- \*My Man Eagles (Asylum)
- \*Seven Lonely Nights Four Tops (ABC)
- \*Gotta Get Out Arthur Brown (Rak)
- \*Don't Be Afraid Rare Bird (Polydor)
- \*Sister Golden Hair America (Warner Brothers)
- \*Midnight Train Teddy Brown (Trojan)
- \*Swearing To God Frankie Vallie (Private Stock)
- \*Walking In The Rhythm Blackbyrds (Fan)
- \*Lollipop Limmi (Philly)
- \*Millionaire Dr. Hook (Capitol)
- \*Moonshine Mud (Rak)
- \*So What I Am Paper Lace (Bus Stop)
- \*Doing All Right With The Boys Garry Glitter (Bell)
- \*The Man With The Golden Guitar Duanne Eddy (GTO)
- \*And Then There Was Gina Bobby Goldsboro (United Artists)
- \*Why Evel Knievel (DJM)
- \*Attitude Dancing Carly Simon (Elektra)
- \*Come On Britain Bulldog (Phillips)
- \*Sunny Afternoon Kinks (Pye)
- \*Don't Let It Get Around Jeffrey Hooper (EMI)
- \*Part Time Love David Gates (Elektra)
- \*Life On Mars King Sisters (EMI)
- \*Disco Queen Hot Chocolate (Rak)
- \*The Bargain Store Dolly Parton (RCA)
- \*Autobahn Kraftwerk (Vertigo)

# CAROLINE'S TOP 50 ALBUM CHART

- |                                   |  |
|-----------------------------------|--|
| 1. Captain Fantastic              | Elton John (DJM)                       |
| 2. Chicago VIII                   | Chicago (CBS)                          |
| 3. Stampede                       | Doobie Bros. (WB)                      |
| 4. Straight Shooter               | Bad Company (Island)                   |
| 5. Nuthin Fancy                   | Lynyrd Skynyrd (MCA)                   |
| 6. Welcome To My Nightmare        | Alice Cooper (Anchor)                  |
| 7. Physical Graffiti              | Led Zepplin (Atlantic)                 |
| 8. Hearts                         | America (WB)                           |
| 9. Five a Side                    | Ace (Anchor)                           |
| 10. The Snow Goose                | Camel (Decca)                          |
| 11. Blow by Blow                  | Jeff Beck (Epic)                       |
| 12. Katy Lied                     | Steely Dan (Anchor)                    |
| 13. The Original Soundtrack       | 10 CC (Mercury)                        |
| 14. Four Wheel Drive              | BTO (Mercury)                          |
| 15. Rubycon                       | Tangerine Dream (Virgin)               |
| 16. Kokomo                        | Kokomo (CBS)                           |
| 17. I'll Play For You             | Seals and Crofts (WB)                  |
| 18. That's The Way Of The World   | Earth, Wind and Fire (CBS)             |
| 19. Oasis                         | The Band Called O (Epic)               |
| 20. Piano Man                     | Billy Joel (CBS)                       |
| 21. Young Americans               | David Bowie (RCA)                      |
| 22. Borboletta                    | Santana (CBS)                          |
| 23. Crime Of The Century          | Supertramp (A and M)                   |
| 24. Blood On The Tracks           | Bob Dylan (CBS)                        |
| 25. Nightbirds                    | Labelle (Epic)                         |
| 26. So What                       | Joe Walsh (Anchor)                     |
| 27. Songbird                      | Jessie Colin Young (WB)                |
| 28. On Your Feet or On Your Knees | Blue Oyster Cult (CBS)                 |
| 29. To Be True                    | Harold Melvin and The Blue Notes (CBS) |
| 30. Flying Start                  | Blackbyrds (Vanguard)                  |
| 31. Bluejays                      | J. Lodge and J. Hayward (Thresh.)      |
| 32. As I See It Now               | Melanie (CBS)                          |
| 33. John Dawson Winter III        | Johnny Winter (CBS)                    |
| 34. Rufusized                     | Rufus (Anchor)                         |
| 35. Heart Like A Wheel            | Linda Ronstadt (Capitol)               |
| 36. Babe Ruth                     | Babe Ruth (Harvest)                    |
| 37. Gorilla                       | James Taylor (WB)                      |
| 38. Survival                      | O'Jays (Philly. Int.)                  |
| 39. A Quiet Storm                 | Smokey Robinson (Motown)               |
| 40. Modern Times                  | Al Stewart (CBS)                       |
| 41. A Little Bit of Love          | Paul Williams (A and M)                |
| 42. Mother Lode                   | Loggins and Messina (CBS)              |
| 43. On The Level                  | Status Quo (Phonogram)                 |
| 44. Baker Gurvitz Army            | Baker Gurvitz Army (Vertigo)           |
| 45. Miles of Isles                | Joni Mitchell (Asylum)                 |
| 46. Extravaganza                  | Stackridge (Rocket)                    |
| 47. I Got The Music In Me         | Kiki Dee Band (Rocket)                 |
| 48. Al's Big Deal                 | Al Kooper (CBS)                        |
| 49. Rock 'n' Roll                 | John Lennon (Apple)                    |
| 50. Discotheque                   | Herbie Mann (Atlantic)                 |

**Outsiders:** *Time and Tide*, Greenslade; *Take Good Care of Yourself*, The Three Degrees; *Diamond Head*, Phil Manzanera; *Special Delivery*, Polly Brown; *Duit on Mon Dei*, Harry Nilsson; *Grand Slam*, Chopyn; *Urban Renewal*, Tower of Power; *Evergreen*, Booker T. Jones; *Silver Morning*, Kenny Rankin; *There's One In Every Crowd*, Eric Clapton.

## The £2.35 Album

Any album featured in the June CAROLINE ALBUM CHART is available from MUSIC RADIO PROMOTIONS for just £2.35 (except double albums which are £3.99). All orders must be received *before July 31st*. Please allow 7-14 days delivery, and up to 28 days if delayed. Postage and Packaging charges: 1 LP—20p; 2 LPs or 1 Double LP—30p; 3 LPs—40p; 4 LPs—50p; 5 LPs or more 60p. (International postage rates available on application). All prices include V.A.T. For a receipt/acknowledgement of order, enclose a 5/p S.A.E. All records guaranteed in mint condition and factory fresh. All postal orders/cheques/International Money Orders should be crossed and made payable to MUSIC RADIO PROMOTIONS. Send orders to:  
**JULY LP OFFER. MUSIC RADIO PROMOTIONS, PO BOX 400, KINGS LANGLEY, HERTFORDSHIRE.**



Jason Wolfe's

## DISCORAMA

I VISITED LONDON's largest and perhaps most luxurious discotheque, at the invitation of the General Manager, Mr. Carlo Spetale, on a Thursday, which was only fitting as the club is called 'Thursday's'. The entrance to 'Thursday's' is just a plain black door with a modest sign above, at the top end of Kensington High Street. The reason for the inconspicuous sign, Mr. Spetale informs me, is the reluctance of Chelsea and Kensington Borough Council to allow anything more spectacular to be erected. But don't let the modest entrance fool you.

After two short flights of stairs you will reach the main reception area with cloakrooms and pay desk and polite and helpful gentlemen in tuxedos to assist you. There is a view over the main dance floor from here and also from the restaurant. After depositing your coats you may continue on down another flight of stairs to the disco area, or take a short cut to the restaurant and cocktail bar.

There are four bars altogether for the enthusiastic drinker and one restaurant for the hungry. A meal for two there should cost about £5.50 excluding wine. All the bars and lounges are of the most comfortable design and all calculated to make you want to stay once you're in. In the cocktail lounge it is possible to sit overlooking the dance and disco area and to space right out on the magnificent lighting display which the DJ controls from his console.

I spoke to resident DJ, Teddy McKen, about the disco equipment and he told me that the 1,000 watt system could pay for five brand new Rolls Royce limousines, which must make it one of the finest in London. Teddy has been on the disco scene for ten years now and can count among his past clubs, famous names like the

'Crazy E'. He works full time at the club Monday through Saturday, 9.00 p.m. to 4.00 a.m., which is a heavy stint by anybody's standards, but Teddy also works for Atlantic Records specialising in disco record promotions.



TEDDY MCKEN

30 year old Teddy also, has an ambition to run his own soul show on commercial radio, like his friend Greg Edwards on Capital Radio. He would like to cut down his disco work to the busy nights, Friday and Saturday, and leave the other nights alone — let's hope he achieves his ambitions.

"Thursday's" is capable of holding almost one thousand revellers on any one night. Your mode of dress for visiting the club is entirely your own choice, but football crowds would not get through the door. "We have to look after our customers' interests" Mr. Spetale told me. "Having one of London's first open licences is quite a responsibility for the club and staff". No membership is required to visit "Thursday's" and the opening hours are 9.00 p.m. to 4.00 a.m. with the bars open until 3.00 a.m. On Monday, Tuesday and Wednesday the price of admission to the club is £1 and on Thursday £1.50. On the busiest

nights, Friday and Saturday, the price rises to £2 entrance fee which is willingly paid by droves of eager customers, so it is advisable to plan on arriving early on those nights to be sure of getting in.

I might also advise that from my personal observations, couples would find this club somewhat more attractive than singles. The bar prices are not exorbitant with perhaps the exception of the cocktail bar, which boasts such delights as the 'Wahine', 'Babana Cow', 'Zombie' and 'Scorpion' amongst their more notorious mixtures. Sorry I can't tell you what's in them, but try them and see.

Musically speaking your resident DJ at 'Thursday's', Teddy McKen, is inclined to favour soul. He particularly likes playing 'Average White', Gloria Gaynor, George McCrae, and not forgetting THE James Brown, without whom, says Teddy, no discotheque would be complete.

Well that about wraps up my look at 'Thursday's' for this issue, hope you find it useful, cheers for now, and see you in 'Thursday's'.



JAMES BROWN

**DICK SAUNDERS** on  
**SPEAK OUT** 205  
mw

**RADIO MONTE CARLO**

Nightly 12 a.m. Tuesday 11 p.m.

Not so much a programme  
More a way of life

Write for your free copy of the NEW !!! Living Testament to — Dick Saunders, 3A North Street, Hailsham, Sussex.





## HALLAM EXTENDS HOURS

**RADIO HALLAM**, the independent local radio station serving South Yorkshire and the North Midlands has introduced new programming including an extension of broadcasting hours.

Public response to Radio Hallam's service after seven months on air has generally been favourable, as research and careful analysis of listeners' letters have shown. The new schedules therefore continue the main structure of music and information with a particular emphasis on the needs and interests of the residents of the station's service area.

By opening one hour earlier Monday through Saturday, at 4.55 a.m., Radio Hallam seeks to serve the many workers on early shifts in the area. Five nights a week broadcasting will be extended to 1.00 a.m., and on Fridays and Saturdays through till 3.00 a.m. the following day for the late night audience, be they workers, late revellers, or insomniacs. Radio Hallam will therefore be providing service when national stations have closed down.

"These are the hours of broadcasting, and the basic programme structure promised in our application to the Independent Broadcasting Authority early last year, and for which we were awarded the franchise", Keith Skues, programme director, told *The Radio Guide*: "We are delighted, and perhaps a bit surprised, that we have been able to effect these improvements after so short a time on the air. Such is the power of public opinion, which our recently published research results show, places Radio Hallam as the most popular local station in the area, and indeed the most popular in its area of any local station in England."

New programmes include a three hour show every weekday evening commencing at 8.00 p.m. directed towards young adults with particular emphasis on the pleasure of music in the interference free service areas of the two VHF transmitters radiating from Sheffield and Rotherham. By public demand a series entitled "Twenty Years of Rock and Roll" will go out on Saturday at 1.00 p.m. and on Friday evenings. Other new programmes present country music, brass bands, new record releases, and a special half hour feature at 7.30 p.m. on weekdays, which was also a component of the original programme proposals by Radio Hallam to the IBA.

Sports programmes have been increased, and are expected to increase again when the soccer season starts later in the year. Extra news bulletins are scheduled for hours not previously covered, and the emphasis will continue to be on local and regional news. "Five minutes sooner" for major bulletins. The main evening news programme "Newscene" has been moved to a time more suitable to the region's audiences, starting at 5.30 p.m.

Roundabout, the afternoon music and information programme has proved to be a resounding success and has been extended to 6.30 p.m., presented every day by Colin Slade. This will correspond with the extension of the Breakfast Show, also heavy with local information such as traffic, weather, what's on all delivered with "the personal touch".

"The extension of hours gives us the opportunity to improve programme flow, as well as meet the demonstrable public demand for our style of service," concluded Keith Skues in his comments on the new programme schedule. "We can serve young people who have been asking for special programmes during the evening hours. Bill Crozier will continue to provide music on the more restful side up to 1.00 a.m. We put our very popular Sunday afternoon "Chat-In", every week with a star of the world of entertainment to a new slot 5.00 p.m. to 7.00 p.m. when a larger audience is available. We have had more than three hundred major recording artists visit Radio Hallam in our seven months on air... if Yorkshire is the entertainment centre of the North, then Radio Hallam is, in the same way, the leader in its field."

## VICTORY FOR DAVE CHRISTIAN

**208 DEEJAY** Dave Christian is to join Portsmouth's new station, Radio Victory. He will be leaving Luxembourg at the end of July to take up his position at Victory during August. The station is expected to begin broadcasts during October.

Dave Christian is the second deejay to leave the Grand Duchy within a few months. Kid Jensen recently left to join Nottingham's Radio Trent.

Several other appointments have been made at Radio Victory. They include Eugene Frazer and Jack McLaughlin — both currently news readers at the BBC. Jack McLaughlin previously worked for Glasgow's Radio Clyde and during the sixties on pirates, swinging Radio England and Radio Scotland.

Sarah Ward, Capital's nightbird, will also be joining the station in August. But she is unlikely to be presenting a late night show. One of the reasons is because she thinks it ruins her social life!

Radio Victory is also recruiting a trainee deejay. He is Nicky Jackson, a local lad with experience in Portsmouth's discotheques.

Dave Symonds, Head of Programmes, will himself be presenting a programme, but he is still looking for three more on-air presenters. Two of them will be experienced broadcasters and the third will be another trainee.

Radio Victory will broadcast for eighteen hours a day. All the programmes will be music-based and there is unlikely to be any 'phone-in' programmes.

"We have the equipment for 'phone-ins," explained Dave Symonds, "but we will be using them more creatively than other stations. We will not be using them just to offset 'needletime' problems."

"We are all very happy, here at Radio Victory," continued Dave. "All the building work and technical installations are on time, with no snags yet."

## SOLENT COUPLE FOR YORKSHIRE

**A TOUR OF** A steelworks, a visit to a typical working men's club and Sunday lunch with a Mexborough family are among the attractions in store for the lucky couple who have won a holiday in South Yorkshire.

John Mullins, a 40 year old water bailiff and his 30 year old wife Sue were selected in a radio quiz organised by BBC Radio Sheffield and their Southampton-based sister station Radio Solent.

South Yorkshire County Council is footing the bill for the holiday to prove to the "typical Southern sceptics" that life North of Potter's Bar is not all muckstacks and grim-faced industrial workers.

So their tour will also take in some of the more attractive aspects of the County aspects which are sometimes taken for granted by South Yorkshire folk themselves and often totally ignored by outsiders.

Aspects like the Peak District which lies partly within the County, the unique Abbeydale Industrial Hamlet, the pioneering Crucible Theatre, a plush nightclub, a country walk and a tour of some of the County's best-kept villages.

The couple will be hosted throughout their 5-day stay by representatives of the County Council and Radio Sheffield and they will be making regular broadcasts on their reactions to the sights they see.

Mr. Mullins was born in Hampshire and his main interests are outdoor pursuits — fishing, shooting and sailing. He has never been to South Yorkshire and admits to some Southern prejudice against the traditional Northern industrial image.

But both he and his London-born wife have promised to try and keep an open mind.

County Councillor John Cornwell, Chairman of South Yorkshire Recreation, Culture & Health Committee who organised the visit said: "We are confident that Mr. and Mrs. Mullins will enjoy their five days in the County and that the visit will be an eye-opener to the attractiveness of the area and the warmth and friendliness of our people".

## LONDON AUDIENCE FIGURES

**THE TWO LONDON** commercial radio stations have a combined audience of 4.5 million listeners. This is the result of a survey carried out for Capital Radio and LBC in April. The figure has increased by one million on the figure from a survey last October.

In spite of a cutback in staff and broadcast hours, LBC's audience has shown a rapid growth, and now attracts 21% of the London audience, and Capital has increased to 37%.

The BBC have also issued results of their listening survey giving very different audience figures. They put the combined audience of Capital and LBC at 660,000.

Next month, we will be doing an analysis of the full JICRAR and BBC results.



## RADIO WORKS!

INDEPENDENT LOCAL Radio is beginning to be recognised by advertisers as the ideal medium for advertising. Every month there are more and more reports of advertisers that have been delighted with the response they have received from their commercials. Cecilia Garnett of the Association of Independent Radio Contractors has put together a selection of success stories from recent months.

The Devonshire Arms, Baslow, advertised a new restaurant on Radio Hallam. Total cost of a three week campaign was £420 and the client reported an increase of 300% in business. (40 people were turned away on the first Sunday night of the campaign). "Mr. Smith's" restaurant also used Radio Hallam for their launch advertising. They spent just £135 on a one week campaign and reported "The first night after the commencement of the campaign we were turning people away."

Radio Forth advertised for a traffic clerk recently. A simple voice over commercial broadcast as a 35 spot total audience package produced 15 callers and a further 10 letters.

Colourvision in Liverpool wished to sell as many colour TVs as possible prior to the increase in VAT. They spent £105 on 10 spots between 6 and 7 p.m. on April 15th on Radio City, telling the public that their shop was open until 9 p.m. The client commented "We sold 46 colour TVs in 3 hours. We were unable to close the shop until 11.15 p.m. and there were so many people inside the shop that queues blocked the pavement outside." The client was so pleased he repeated the campaign on the following two nights and sold 47 and 45 sets each night respectively.

Athena International used Capital Radio to create an awareness of their store. They spent £612 on a one week campaign promoting a sale of Athena coffee tables — with success. Athena asked customers how they had heard of the sale and a very high proportion replied "on Capital Radio", high enough to convince Athena to become regular advertisers on Capital.

After meeting difficulty in filling a vacancy for a wages clerk, Vickers Ltd., booked a two day series of advertisements on Metro Radio and then cancelled the balance on the morning of the second day when a Metro listener had been interviewed and accepted. Seven further applications were received as a result of the one day campaign.

Radio Clyde promoted a charity football match between Radio Clyde and their neighbouring ILR station Radio Forth. Over 10,000 came to the match and paid 15 pence each, raising £1,500 for the City of Glasgow Police.

Harold Green Travel of Cardiff bought a 15 spot daytime package on Swansea Sound to advertise luxury cruises from Southampton on the QE2. Prices were from £170 per person. The advertisement went on air on a Wednesday and by the Friday 50 cruises had been sold.

Girlywig began advertising their ladies wigs on Radio Hallam when the station began broadcasting in October of last year and have become regular advertisers following the tremendous response to their campaign. In the first two months their turnover doubled. Girlywig have now stopped using their local press and advertise only on Radio Hallam.

Martin Barnett Fine Furniture Shops wished to market their complete range of Brazilian leather furniture more effectively, being unable to exist on casual trade and being dissatisfied with press advertising. Mr. Barnett booked three weekend packages on LBC for a total outlay of £1,840 and was delighted. He

commented "Before I tried radio LBC, I was just in press. We advertised on LBC for three weeks, at the end of which our turnover was 60% up for this time of year... I look forward to the continuation of our LBC campaign."

## METRO OUT AND ABOUT

METRO RADIO's outside broadcasts are entering a new era with the introduction of a radio car which has been under development for several months.

Outside broadcasts up to now, though highly successful, have been dependent on a Post Office land line connection to Metro's Swallow station. But the new car provides a radio link with the studio — to a receiver at Fenham with a permanent land line to Swallow — so that it can be brought into use instantly from virtually any part of the Metro area.

Great care has been taken to achieve the necessary high quality of sound. Equipment custom-built in the United States was fitted by a specialist firm in Kent, and then there followed a period of testing and adjustment by Metro's own engineers.

Now that everything is set, immediate advantage is being taken of the opportunity to establish more direct links with Metro's audience.

After a successful pilot broadcast last month, when "Lunch with a Punch" outside man Dave Heap was joined by other Metro presenters at Cramlington's shopping centre, the car is to be used nearly every day by Harry Rowell, presenter of the popular weekday lunch-time music and quiz show.

Says Harry Rowell: "Audience participation is the life-blood of local radio, and while we have been able to go some way towards it, this new development is something I have been waiting for personally since we went on the air last July. We shall have to learn to cope with a few difficulties particularly bad weather, but that is nothing compared with the chance to meet the people of the region in more places and in greater numbers."

Metro's newsroom staff are also looking forward to live on-the-spot reporting of events which crop up too quickly for special arrangements to be made.

Kevin Rowntree, Director of News and Current Affairs, says: "If the car had been ready, we would have used it when the crowd got out of control at the Bay City Rollers Newcastle appearance, and when an aircraft made an emergency landing recently at Newcastle Airport. Now that we have it, there will certainly be plenty of opportunity to use it."

## PEACE SEIZED

THE VOICE of Peace, Abie Nathan's Peace Ship which was due to sail through the Suez Canal when it opened on June 8th has been seized by the Arabs.

It is thought that the transmitting equipment has been dismantled and that the entire crew of 44 has been detained. Amongst the broadcasting staff are Brian Bob Nullick, New Zealander, Francis de Wolfe and Australia and former Advertising Manager of Script Keith Ashton.

## PENNINE WELL AHEAD OF SCHEDULE

PENNINE RADIO — Bradford's new independent radio station — topped out its new studios in Forster Square, Bradford, yesterday, three weeks ahead of schedule... an achievement so far unequalled by any other station in the independent radio network.

And what's even more significant, is that the work has been completed for only seven per cent more than was originally estimated by the architect, John Brunton, back in September when Pennine Radio prepared the application to the Independent Broadcasting Authority. In the application they said that they could convert the studios in Pennine House for just £35,000, a figure which very few people would believe despite constant reassurances. However the final bill will be only £2,500 more than that, a remarkable achievement in these days of galloping inflation. The station says that just in case anyone still thinks this is some kind of fluke, it's now been confirmed that the cost of all the technical equipment and installation will be exactly on budget at around £65,000. That means the studios will be 'ready for air' and testing by the IBA by mid July... a full five weeks ahead of schedule!

Commenting on this first and major success for the new station, managing director Stephen Whitehead said: "In this business it's a popular saying that whenever you name a figure for building costs, you'll find it will have doubled by the time you've finished."

"Indeed one station, which will remain nameless of course, found that its costs were about three times more than their original estimates."

"It's a tremendous tribute to our architects and our builders, Tottys, that we've done so well. We're confident that their work will stand the test of time and the heavy hammering it's to get once the station is on the air," he said.

From June 15th Swansea Sound added two hours of broadcast time extending from 12 to 14 hours on Sundays. This extension has allowed the station to make a number of changes and additions to its weekend programming.

New to Saturdays is a 1½ hour programme for the farming community. Called Country Talk, the programme is presented by Meurig Jenkins, himself a farmer! In addition to dealing with specific topics of interest the programme includes a "Rural Diary" of events. Country Talk is also repeated on Sunday nights at 9.45 p.m.

Two other new entries are on Sundays with the Top Forty Show presented by Dave Bowen "a fast moving trip through the up-coming weeks Swansea Sound Survey."

At 7.30 p.m. on Sundays Wyn Thomas presents "Welsh for Beginners." This half hour programme will help those who are already learning with Mattie Rees during the week.



## Nicky Steele's Soul Page

IT'S AMAZING HOW short people's memories can be. The recent tours by American artists who are by now mere 'has-beens' have shown an amazing lack of interest. So-called soul fans have refused to turn up in large numbers to listen to former Motown favourite Edwin Starr and top band from a couple of years ago — The Detroit Emeralds.

Is it because of the financial climate? I ask myself, looking round a half-filled night club. 'Do the people here know who Edwin Starr is?' I pondered, as 'Stop her on Sight' received a polite ripple.

'Is this what the people really want nowadays?' I reflected, as the Detroit Emeralds moved slickly through a dance routine to 'You want it, You got it' smiling stubbornly at a solemn few.

Then suddenly my computer-like brain stuttered into life and came up with 41 possible solutions. Could it be that because neither act had made the charts for a few years, they didn't deserve an up-dated listen?

Maybe the rain has kept 'em in... no, it's as clear as a bell tonight.

At this point steam poured from either ear, so I left the other 39 alternatives on ice.

I spent an afternoon with two guys who have really got their scene together, Manager Mike Walker and deejay Russ Winstanley, from the Mecca of the North, Wigan Casino. As a known knocker of Northern Soul I was eagerly looking forward to swapping verbal blows with these sworn enemies. This was not the case, however, when both turned out to be modest, pleasant lads with a total dedication to the Wigan Casino-ites who they kept affectionately referring to as 'the kids.' I still don't agree with their music, but all I can do now is to put it down to personal taste. If you must, you must, I suppose.

Nicky Steele can be heard every Saturday evening at 7 p.m. on BRMB 261 metres.

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# Disco Equipment Review

WITH THE RECENT increase in the VAT rate to 25% on electrical equipment, I'm sure that many discotheque owners have seen their ideal piece of equipment slip out of their price range overnight. It is, however, quite possible to build a disco console without too much electrical knowledge. So this month I am going to take a look at making one. Now, before all non-DIY readers skip to the next page, please read on, as it is not as difficult to construct your own unit as you would imagine.

Firstly, you are going to need two turntables. Garrard SP25s are the most widely used decks, and they can be bought for around the £20 mark. But despite their reasonable price, the quality is really ideal for discotheque applications. They also have a fairly tight run-up time for almost instant cueing. Of course, the greatest advantage in building your own console is that you can design the layout etc., to your own specifications and price budget.

Once you have purchased some timber and built the console structure, you can cut out the shape of the turntables with the template supplied and lower them into place. Once these are tightened down, the mains leads can be connected. Usually the live and neutral wires are quite clearly marked, but if in any doubt it is always advisable to contact an expert electrician for professional guidance.

Mixers, for mixing all sound sources, are one of the most expensive items of equipment. There are many makes of mixer on the market at the moment, from the simple £7 — £8 mixer, to the expensive £200 — £300 multi-channel mixer offering many facilities like pre-fade listen, monitoring and, in some models, automatic voice-over modules for automatic fading.

But, whatever your price range, it certainly pays to shop around as there is a lot of competition between companies, with prices differing by quite considerable amounts for similar types of mixers. All that is



**SIS 60  
Discotheque  
Module**

required to connect the mixer is a set of screened leads between the cartridge connections on the turntables and the mixer inputs, again professional advice is best sought should you get into difficulty with this.

Microphone choice is also important. Last month I looked at some of the better microphones suitable for discotheque use. A microphone is best chosen by the user, bearing in mind the price range, type of usage, etc. Most important though, do not be influenced by a cheap microphone, as it is with this piece of equipment that your voice will be transferred into a 100-200 watt sound. So do yourself justice, and purchase a microphone which makes you sound as you really are!

Now, once all these items have been installed and tested, it is quite easy to add to the system. Providing you have an extra channel or two on the mixer you may find it worthwhile to incorporate a jingle player into the system, via either a jingle machine, reel-to-reel tape recorder or cassette tape machine, or maybe an auxiliary microphone for duo announcing, comping, etc.

Although most modern equipment is fully compatible, it is still well worthwhile checking the inputs and

**'Building your own Disco  
Console isn't  
very hard'**

**says Ray  
Anderson**

output values to ensure the best possible compatibility. Remember that most dealers will be only too pleased to advise customers on suitable makes of equipment and also to advise on external connections and their suitability.

Finally, if your mixer does not incorporate a power amplifier, this item alone can be quite expensive, but again no trouble should be experienced in matching the equipment as the impedances on this sort of equipment tend to be fairly standard.

Speakers should be matched with the amplifier, so it is really quite pointless in recommending a particular speaker, but basically a well known make is a safe investment. The main points to watch when matching the speakers with a power amplifier are wattage and ohms. Always make sure that these two points are checked, otherwise strain will be put on the circuit.

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**Garrard SP25  
turntable**





TONY BAYNES, the man who comes to breakfast in thousands of homes in the Radio Cleveland area is a friendly character, a bit like a bean pole on legs maybe, but with a voice which people feel they can trust. And also a voice people turn to when they need help. In fact, to his astonishment, Tony is finding himself solving problems daily during *On The Move*, the fast-moving early-morning show on Radio Cleveland. For instance there was the appeal for a washing machine for the widower with five children... the old lady who needed a new gas cooker. He was swamped with calls from people offering to help.

Then there was the appeal from a woman listener for a beer-pump handle, the old fashion type of beer-pump handle. Her daughter in Canada wanted one for the bar she



Tony Baynes

was building in her basement. Unlikely that anybody would have anything like that. Tony was offered twelve. This has become a popular feature in the programme and listeners now ring up to offer items even before any appeal is made.

Old people have benefited a great deal and Age Concern delivers items that have been offered through the programme and also stores extra

ones — for instance half a dozen cookers were offered to distribute at a later date.

The immediate and massive response to anything mentioned on the programme is an indication of the huge audience Tony and *On The Move* have each weekday morning. There were 55 calls in an hour from people who wanted to adopt a Yorkshire terrier pup. All records at the Captain Cook Museum, in Stewart Park, Middlesbrough were broken the morning it was featured in *On The Move*.

It works the other way too. Within minutes of appealing for something to stop his hay-fever one Monday morning Tony was chatting on the air to a chap who advised him to drink warm milk and mustard. He tried it — and spent the rest of the day in bed.

On the outside Tony Baynes is the easy chatter, the super confidence man, the one who invented a way of sending smells by radio on April 1st. Really, he's basically shy, a bit of a worrier, and because of that he's genuine and really does care about people.

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**RADIO AMMAN**

7155kHz—41.92m  
Saturday 17.45—18.15 GMT

**RADIO SRI-LANKA**

15120kHz—19.84m  
11725kHz—25.00m  
6075kHz—49.38m  
Friday 3.30—4.30 GMT

**RADIO MALDIVES**

4740—63.29m  
Saturday 17.00—18.00 GMT



# Nottingham's Merrie Men

continued from page 10

"The news obviously incorporates a lot of local information," continued Bob. "It is structured according to news value, but quite often a local news story may top the news. Obviously an increase in local bus fares is more important than anything that happens in Brussels."

A "local knowledge system" has been set up in the studios. It is a small blue box full of several hundred index cards, each containing information of something happening locally — everything from cinemas to jumble sales. The deejays, while on the air, are constantly referring to the blue box for "leads" for something to talk about.

Radio Trent also attempts to get out and talk to the people. A daily two-hour programme featuring Graham Knight comes from somewhere different every day. There are even plans to take the programme down a coal mine!

"We are not going to rely on people coming to us with their opinions," commented Bob. "we are going to be out in the streets every day talking to people about their views on various subjects."

Bob Snyder's team of merrie men, although only together for a couple of months, do really work as a team. They nearly all have different backgrounds. Kid Jensen is probably the most experienced broadcaster and most well known because of his period with Luxembourg. Two deejays, John Peters and Peter Quinn, have only worked for UBN. UBN is a closed circuit factory radio station that broadcasts by wire to most of the factories of United Biscuits Ltd. It is solid Top 40 pop radio, but with a captive audience of 10,000 who can't turn it off!

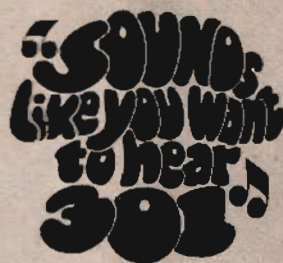
Robin Hood and his Merrie Men of 1975 are not located in Sherwood Forest. Instead they are located

right in the heart of Nottingham's one-way streets and pedestrian precincts, at Burlington House in Castlegate. Before Radio Trent moved in, it was a woman's hospital and the basement was the morgue. The basement is very alive now as it is where the studios have been built. They consist of a series of rooms, linked by double doors through the three foot thick walls which are to provide sound insulation between studios. The place has been compared to a "rabbits warren", and several of the deejays got slightly lost and confused the first time they walked round. But the layout has the advantage that each of the various parts — the main studio, the news studio, the production suite and master control, are all easily accessible from other parts of the building.

Radio Trent is hoping to become as acceptable to its own community as a local paper. There are some parts of the reception area where every household takes a local paper. Radio Trent would like to see itself reach that kind of acceptance, where everybody listens to a local station. They think Radio Trent will become the "most-listened-to" independent station.

Because of all kinds of reasons, Bob Snyder thinks that Radio Trent is in a position to become the most successful ILR station.

"We admit that we are lucky as far as the fact that Radio One is a weak signal! But Nottingham is a superb place to run a radio station!"



## Subscribe to the RADIO GUIDE and receive a FREE wall poster !!

RADIO CAROLINE



This full colour photo-poster is being given away FREE with every subscription to the 'RADIO GUIDE', taken out before August 31st. The colour poster of the radio ship, 'THE M.I. AMIGO' — home of RADIO CAROLINE — for the past eleven years, measures 42 by 59cm in size. All posters will be despatched in special cardboard tubes designed to give maximum protection to the poster!

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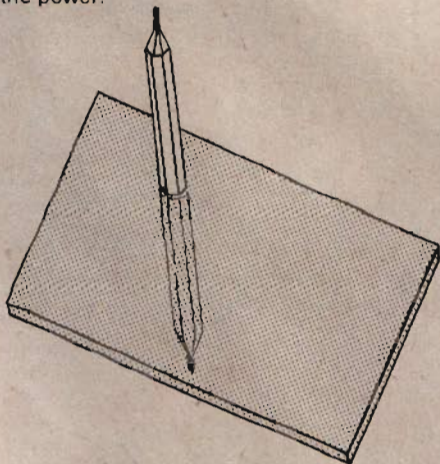
# aerials (4)

MIKE BASS

THIS MONTH we will tackle the problem of medium wave aerials. VHF, which I described in the last two issues of the magazine was comparatively simple, as the aerials could be short and it is easy to fix them several wavelengths away from other metal objects. On medium wave, a typical wavelength is 261 metres or 854 feet. This wavelength is used by several of the independent stations.

There are three problems with such a long wavelength: (1) How do you get a wire which is half a wavelength long? (2) How do you keep this wire away from the earth which will soak up a lot of the power? and (3) Even if the wire were to be 214 feet high, the aerial and earth together would behave like a scaled-up version of the dipole and reflector described last month for VHF. The aerial will behave very well for picking up signals from the sky, but not from near the horizon. You would hear plenty of interference from stations at a distance, but very little from your local station. Fortunately, there is one solution to all three problems: use a vertical aerial.

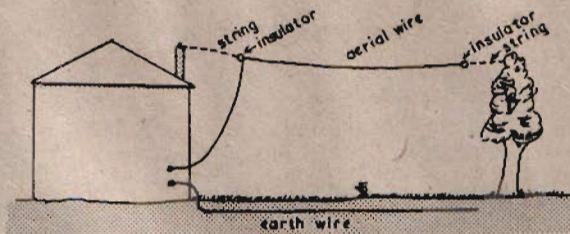
The vertical aerial would, ideally, be a quarter of a wavelength high and insulated from the ground. The two terminals for connection to the receiver, or transmitter, would be one to the bottom of the aerial and the other to a good earth contact. Many transmitting stations use a fan of copper wires buried in the ground underneath their vertical aerials to make sure of a good earth connection. Transmitters on boats find this easy as the metalwork of the boat and the sea around them make sure of good contact. On Radio Caroline, strips of copper five inches wide are laid across the deck just to make certain. This could be the reason why their signal has always been stronger than you expect for the power.



How does this work? Lay a mirror flat on a table and stand a short pencil upright on it. As you look at this, you will see not only the pencil but also the reflection of the pencil, apparently continuing down the mirror. The pencil will seem to be twice as long as it really is. With a vertical aerial, it is the earth (or sea) which behaves like a mirror and the quarter-wavelength aerial will seem to be a half-wavelength long, which is what we want. The reflection in the earth, which was our second problem, is no longer a nuisance, but is encouraged by using buried copper wires. The third problem is also solved as the vertical aerial will send its signals horizontally along the ground, which is where the listeners are. Even on short waves, these horizontally-directed signals are an advantage as they will eventually strike the electrically-charged layers in the sky at a very shallow angle and, when they are reflected down to ground again, it will be hundreds of miles away.

## YOUR AERIAL

For reception on 261m, a quarter of a wavelength is 214 feet. For the type of aerial I have described, you would need a pole of 214 feet high in the back garden. The BBC and the IBA can do this, but you will not have the room!



diagrams: Mike Bass

The best that you can do is to use as long a wire as possible, as high as possible. Medium wave broadcasts are made from vertical aerials and you should try to make your aerial wire as near vertical as you can. It does not matter whether the wire is insulated or not, as the radio waves will go through to the wire anyway. Strip off the insulation from the last half-inch for connection to the set though.

Keep the wire away from drainpipes, gutters and TV aerials like the one in the drawing. After you have arranged the vertical part of the wire, extend it horizontally as far as you can, tying the free end to a tree. Use an insulator at this end, or a piece of plastic with two holes in it, to separate the aerial wire from the string used for tying it up. We are trying to get as large a voltage as possible at this end and even the slight leakage through normal insulation can spoil your efforts. Leave the wire a little slack, as trees do bend in the wind and if your wire is tight it will break as the tree moves. One friend of mine used a long spring!

If you cannot manage a long outdoor aerial, you could try a 'whip' aerial. This is a thin metal rod, perhaps twelve feet long, which should point vertically upwards supported at the bottom by an insulating mounting on your window sill. This type of aerial is used on military vehicles and some ex-government ones are still to be had. A long car radio aerial will do.

It is a good idea to keep handy a short piece of wire with a clip at each end, or arrange a switch, so that the outdoor aerial can be connected directly to the earth wire when not in use. This is not only for thunder-storms, but is useful anytime as most rainfall is electrically charged. With a sensitive aerial such as I have described, you will soon hear the roaring noise of raindrops hitting your aerial. As well as being annoying to listen to, the voltages produced can damage the transistors in your set.

## EARTHING

Remember that the earth is providing a mirror-image of your aerial and a good earth connection is essential. Do not trust the electricity mains earth because it wanders all round the house before going into the ground and will probably bring in lots of interference from TV sets and vacuum cleaners. Use a short wire directly from the 'earth' terminal of your receiver running out of a window and under the ground outside. Do not do this if your set works from the mains and does not have an 'earth' terminal. Connecting a wire from the ground to the metalwork of a mains receiver could be dangerous if there is no proper terminal provided. If you can cut a slit in the lawn outside the window a few inches deep, you can bury a long bare wire a few inches deep and the grass will join together on top of it. In a few weeks, there will be nothing to be seen. A poor substitute is to drive one or two metal rods vertically into the ground and connect your earth wire to them. Be careful not to hit buried water pipes and similar services, though! The ground around your earth should be kept damp as this will reduce the electrical resistance. A single spike in sandy soil may have a resistance as high as 100 ohms and this is useless.

Next month I will describe directional aerials on Medium wave and how you can improve your aerials with a coil. I conclude with this extract from my favourite magazine 'Wireless World', of 28th December 1934: 'All wireless sets must be planted with the roots firmly underground, and well watered. A flower pot is not recommended; it might be neglected during holidays. Portable sets are grown under a frame and need no earth'.



# OFFSHORE RADIO BOOKS



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**"OFFSHORE RADIO"** by Gerry Bishop (1975). This new book has only just become available following a delay in printing the book due to union disputes. It is a large A4 book which is sure to become the reference book on the subject of Offshore Radio — every commercial station in the world that has ever broadcast from a ship or maritime structure is featured. It includes facts on little known stations like Radio Free America, the Commercial Neutral Broadcasting Company, Radio Dolfijn, Denmark's Commercial Radio and Radio Condor! For each station there is a condensed history, a list of the broadcasting staff, technical details and programme schedules. "Offshore Radio" is full of facts and photographs — many very rare and exclusive.  
(Ref.No: OB/1) £4.75 (plus 30 pence p.&p.)

**"THE RADIO NORD STORY"** by Jack Kotschack (1963). Radio Nord was one of the first so-called pirate radio ships anchored off Stockholm, that commenced broadcasts in March 1961. It was silenced seven years later by the Swedish Government, but during its short life it experienced both disaster and success. It survived ice, storms, threats of seizure and all the technical difficulties which face a shipborne radio station. Jack Kotschack, the author, was the man who planned and executed the project along with American backers. This is not only a story for those interested in broadcasting, it is also a highly readable story of sea-faring 20th century adventure. Available as a hardback, illustrated with photographs of the studios and the ship, the "Bon Jour".  
(Ref.No: IBS/2) £3.30 (plus 40 pence p.&p.)

**"RADIO HAURAKI — The Shoestring Pirates"** by Adrian Blackburn (1974). This book is only available to readers of The Radio Guide in the U.K. It has been specially imported from New Zealand where its story began. Radio Hauraki is proud of the fact that it is the only offshore radio station in the world that has been invited ashore and given a licence by the Government. This book describes in detail how Radio Hauraki came about and the problems it had — the station was forced by storms on to the beach three times in its short life. The dramatic story of the "Tiri" is told by freelance writer Adrian Blackburn, who covered the progress of the pirate project from its inception.  
(Ref.No: OB/3) £4.20 (plus 30 pence p.&p.)

**"THE RADIO NORTHSEA SOUVENIR BOOK"** (Dutch 1973). This large size paperback published by Radio Northsea International in Holland is now available in the U.K. Although the text is Dutch, there are several hundred photographs of the station with captions in English. The pictures cover nearly every aspect of the station's operations — transmitters, aerials, generators, deejay cabins, the studios. This story is told in photos so anyone can understand it. A must for the bookshelf of any RNI supporter.  
(Ref.No: OB/4) £1.60 (plus 20 pence p.&p.)

**"WHEN PIRATES RULED THE WAVES"** by Paul Harris (Fourth Edition 1970). This was one of the first books to be published about the British Offshore Radio Stations in 1968. It covers the period from Easter 1964 when Radio Caroline commenced broadcasts; until the closedown of the station four years later. It includes details of some of the more dramatic side of offshore radio — like the boarding of Radio City and the shooting of the owner. There are also details of Government's anti-pirate law and the effect it had on the stations. Illustrated with photographs of the radio ships and forts, and the deejays and presenters.

The book comes in hardback form with an additional section about Radio Northsea and Capitol Radio.

(Ref.No: IBS/1) £1.90 (plus 30 pence p.&p.)

**"RADIO CAROLINE"** by John Venmore-Rowland (1968). This book is the story of the first British offshore radio station. The author spent many months at Caroline House in London, researching the station and talking to the people behind the original Radio Caroline. It traces the history of the station back to its inception — delving into the planning and building of a radio station.

The book ends in 1968 shortly after all the other pirate stations had closed down. It is in two parts — the first is the story, and the second half is short biographical details of most of the station's pirate deejays and personalities. Lavishly illustrated with photographs, the book is available only as a paperback.  
(Ref.No: OB/2) 75p (plus 15 pence p.&p.)

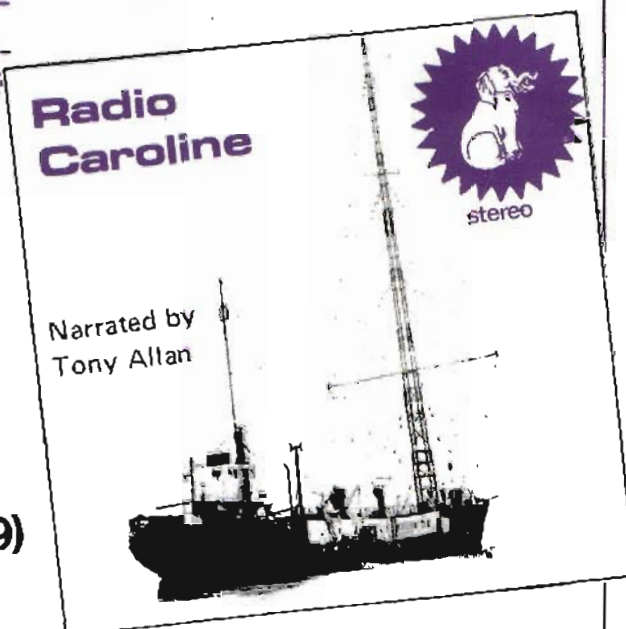


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